

HOW TO DRAW **MANGA**

Super Basics



8
volume

Angel Matsumoto

HOW TO DRAW MANGA

Super Basics



8
volume

Angel Matsumoto

HOW TO DRAW **MANGA**

Vol. 8 Super Basics

HOW TO DRAW MANGA Volume 8: Super Basics
by Angel Matsumoto

Copyright © 2001 Angel Matsumoto
Copyright © 2001 Graphic-sha Publishing Co., Ltd.

This book was first designed and produced by Graphic-sha Publishing Co., Ltd. in Japan in 2001.
This English edition was published by Graphic-sha Publishing Co., Ltd. in Japan in 2003.

Cover drawing: Junnosuke
Planning editor: Kuniyoshi Masujima (Graphic-sha Publishing Co., Ltd.)
Japanese edition editorial assistant: Daisuke Matsuura

English title logo design: Hideyuki Amemura
English cover design: Shinichi Ishioka
English edition layout: Shinichi Ishioka
English translation: Língua fráncia, Inc. (an3y-skmt@asahi-net.or.jp)
Foreign language edition project coordinator: Kumiko Sakamoto (Graphic-sha Publishing Co., Ltd.)

All rights reserved. No part of this publication may be reproduced or used in any form or by any means
- graphic, electronic, or mechanical, including photocopying, recording, taping, or information storage
and retrieval systems - without written permission of the publisher.

Distributor:
Japan Publications Trading Co., Ltd.
1-2-1 Sarugaku-cho, Chiyoda-ku, Tokyo, 101-0064
Telephone: +81(0)3-3292-3751 Fax: +81(0)3-3292-0410
E-mail: jpt@jptco.co.jp
URL: <http://www.jptco.co.jp/>

First printing:June 2003

ISBN 4-88996-112-7
Printed in China by Everbest printing Co., Ltd.



Even if this is your first time drawing *manga*, have no fear! You still should be able to create the *manga* you always wanted, provided that you read this book carefully.

Introduction

New, interesting *manga* can arise from doodles and thumbnail sketches!

Can you doodle? If you can doodle, then you have nothing to worry about, because you should also be capable of producing satisfying *manga*.

First, locate a blank sheet of paper that seems like a good candidate for drawing something interesting. This could be a piece of notebook paper, the flip side of a magazine flyer, anything. Needless to say, grab a pencil as well. Now, on top of that paper, draw anything you have thought up: something you saw or heard, a happy dream, something that moved you, anything. If you cannot draw, then write instead. These scribblings and sketches form the very foundation of a developed *manga*. Make a collection of such jottings to create an "idea notebook" of your very own. This notebook will contain loads of great ideas for creating formal *manga*. All you have to do is later collate those notes and sketches that appealed to you the most. Naturally, being motivated is also important. Never stop developing your idea notebook. Before you realize it, you will find yourself with an interesting story to tell.

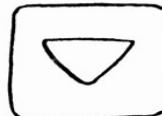
Starting with

Drawing a Crab

① Could it be a rice cake?



② Or maybe it's a purse with a side pouch?



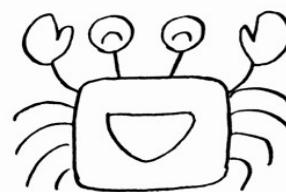
③ Add the eyes.



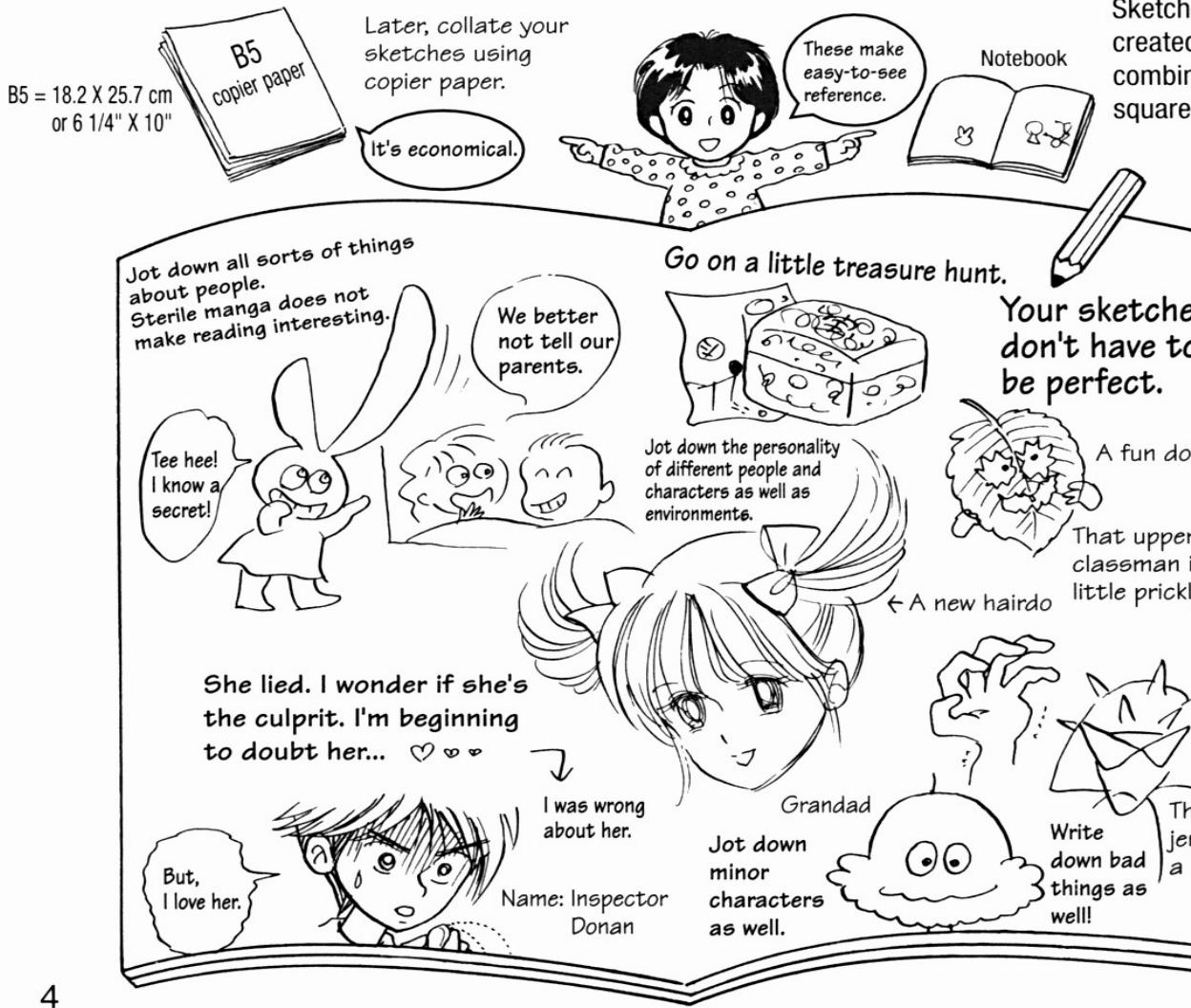
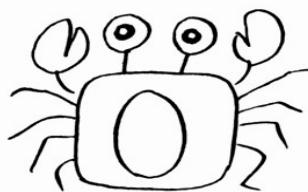
④ Add the claws.



⑤ Add the remaining legs, and voilá! A crab!



Give the crab an interesting facial expression.



a Few Doodles — A Prelude to Formal Manga

It all starts with a word-chain game

After doing all that doodling, try playing a word-association game. Brainstorm and come up with as many connections as you can from any given item. The more you use your brain, the better you'll get at it. Another helpful game is word-chain where a following word must have as its first syllable the last syllable of the previous word in the chain. (In the case of English and other languages using an alphabet, use the last letter instead.)

The following is a Japanese word chain. Come up with as many connections as you can. (Nouns, verbs, and adjectives are all acceptable.)

A → anko (sweet bean paste) → korobu (to fall) → butsu (to hit) → tsuki (the moon) → kirin (giraffe) → rindou (gentian-a type of flower) → uma (horse) → machigai (mistake) → inu (dog) → nuigurumi (plush toy) →

Try connecting these concepts to form a story.

A horse saw a boy riding on the back of a huge stuffed giraffe toy and mistook the giraffe for another horse, bringing the boy with him to the world of horses-a land where gentian bloom and where lunch consists of sweet bean paste.

Continue stringing these concepts together until some sort of scenario forms.

What sort of story do you hope to illustrate?

Comedy?

A fun roller coaster-type storyline

OR

Story?

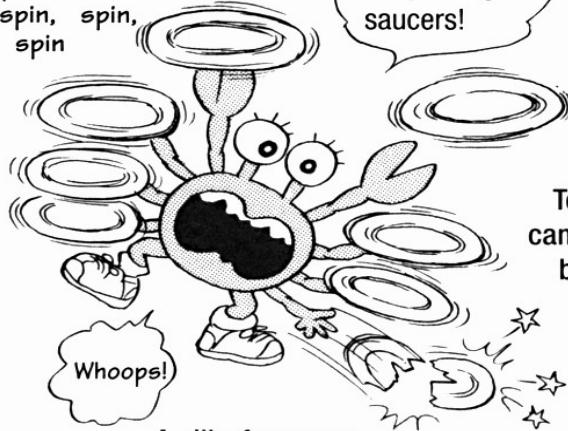
Little humor and with a dramatic storyline

????????? Which do you prefer ????????

The style or approach taken by a work of *manga* can generally be divided into 2 camps. The first is a silly, fun romp, full of comedy, while the other is a dramatic storyline built primarily around the interpersonal relationships of its characters. To which camp do you belong?

Comedy

Spin,
spin, spin,
spin

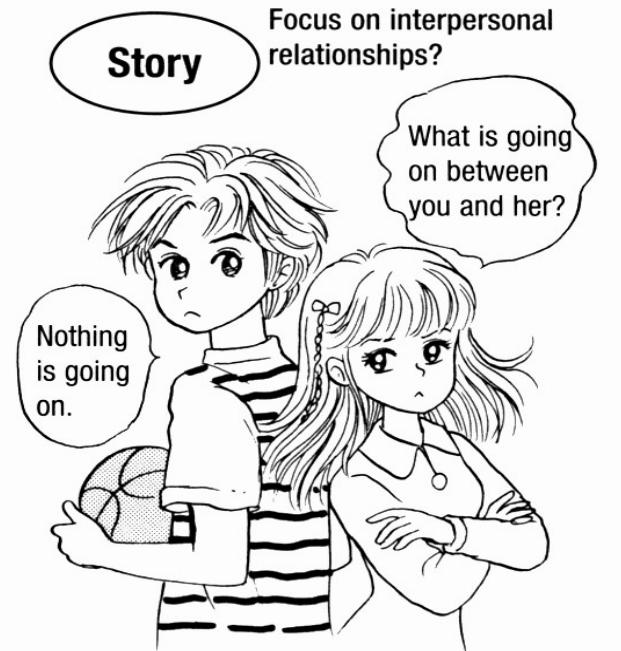


A silly, fun romp

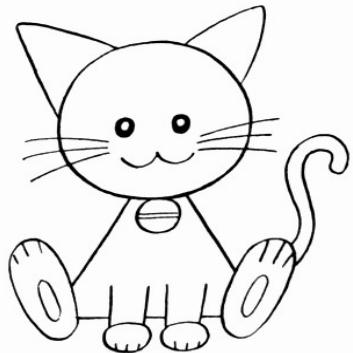
Story

Focus on interpersonal relationships?

Nothing
is going
on.



While smelling a rose, a girl was stung by a honeybee ...



For the word-association game, come up with a few concepts (nouns, verbs, and adjectives are all acceptable), and select 2 themes from amongst those concepts to create a story. Colors may also be used. (For example, if colors appear in your original group of words, then color can be a theme. For now, let's start with 4 colors.)

Red → fire engine → fire → smoke → coughing/choking

White → flag → fluttering → skirt → girl → puppy love

Blue* → traffic light → walk → fall down → cry → cat

Yellow → green → leaves → flower → rose → honeybee

*Note: In Japan, a "blue" traffic light means "go."

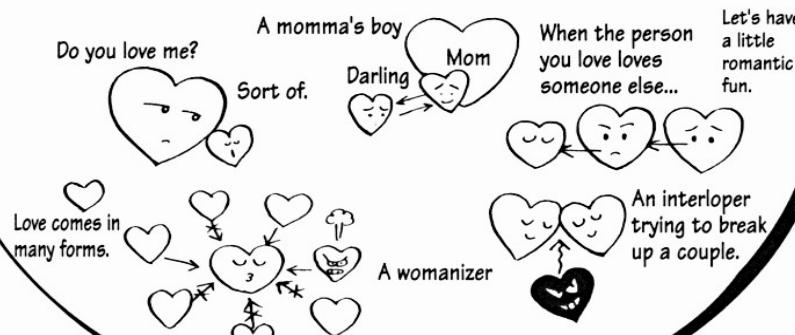
Use 10 minutes to come up with a story. Use the concepts "when," "where," "who," and "did what" to bring your story together.

Introduction

Gaining Familiarity with

Romance

To become acquainted with this genre, read a few romance novels and watch a couple of TV soap operas. Of course the most effective method would be to fall in love and experience heartbreak yourself in order to become able to express the joy and anguish associated with these experiences.



School

Try creating manga based on your experiences at school. Imbuing the story with a bit of your own emotions and feelings when you tell about fights between fellow students, experiences where a teacher has gotten angry with you, conversations that took place with friends after school, etc. will allow the reader to sympathize with the manga's characters.



Take care when rendering the classroom desks.

Sports

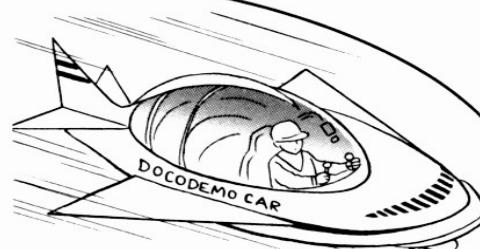
Show consideration toward allowing readers who are unfamiliar with the sport to enjoy the story by including brief explanations of playing rules. Create a rival for the hero and have them play against each other. Establish clear goals for the hero: to become a regular starter, to win a championship, etc. Make your manga interesting by giving the characters human qualities and include a sports move or play guaranteed to finish off the rival.



Science Fiction

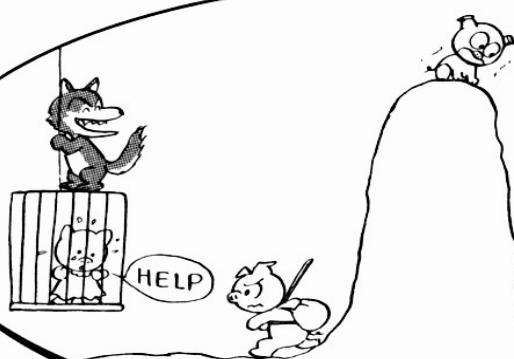
This genre is geared toward those with a penchant for things imaginary. If you have a talent for creating original worlds of which no one has ever dreamed or for creating new things, then you should definitely try your hand at sci-fi. Even if the overall scenario is simplistic, if you scatter it with fantastic elements then you have the potential for an interesting story.

When creating sci-fi with a technology bent, make sure the mechanisms look cool. Give consideration toward a futuristic yet plausible design.



the Different *Manga* Genres — Making It Interesting

Action/Adventure



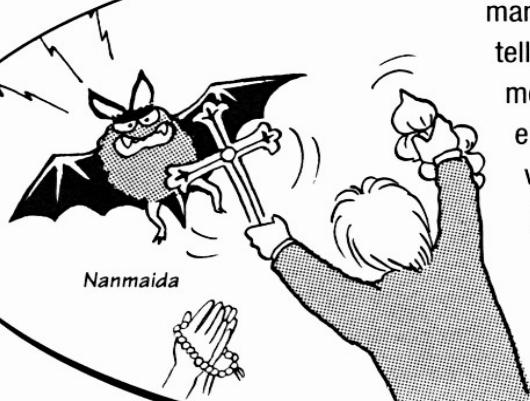
Aim for allowing the reader to experience a thrilling sense of excitement as characters overflowing with charm become involved in and resolve conflicts occurring in various different locales.

Historical

Carefully research the period you plan on depicting in your *manga*. Refer to books and museums for information. You will have difficulty transporting your readers into the story's internal world if the clothing, buildings, and effects do not match that of the day. Please note that the psychological or emotional aspects of the story should be shared with those experienced by modern society.



Horror/Thriller/Mystery



Listen to as many scary stories as people have to tell, and read as many books, and watch as many movies and TV shows as you can to study exactly what elements of the story, etc. are scary. This will serve as valuable reference when it comes time for you to create your own *manga*. When writing a mystery, start by devising an appropriate incident. The more puzzling the incident, the more interesting the story. Needless to say, the resolution to the mystery must be plausible.

Occupational



One option is to imagine a profession you always thought you would enjoy and then come up with a story. Be sure to research carefully the work environment or your story will lack authenticity. Another viable option is to base your story on a job in which your father, mother, brother, or sister is or was engaged.

CONTENTS

Introduction	4
---------------------------	---

Chapter 1: Materials and Simple Means of Usage	11
---	----

Materials 1: Gathering the Necessary Materials	12
Materials 2: Creating a Color Copy.....	14
Materials 3: Using Software	16
Steps in the Process: Up to the Final Draft.....	18
Pencils and Pens: Drawing with Pencils and Pens.....	20
Pens: Types of Pen Nibs and Their Uses.....	22
Black and White: Applying Solid Black and White (Correcting Errors).....	24
Black and White: Creating Effects Using Black and White	26
The Original Copy: Inner and Outer Margins.....	28
Margins and Panels: Delineating Margin and Panel Lines, and Using the Appropriate Tools.....	30
Creating a Color Copy: Materials.....	32

Chapter 2: Creating <i>Manga</i>	35
---	----

Creating 4-paneled <i>Manga</i>	36
Creating Short <i>Manga</i>	38
Make Your Own 4-paged <i>Manga</i>	40
Creating Full-length <i>Manga</i>	44
Connecting Panels	48
The Trimming Margin/Bleed.....	50
Developing Characters.....	52

Chapter 3: Drawing People and Animals	55
--	----

Drawing People	56
Drawing Faces.....	58
Drawing the Torso, Arms, Hands, and Legs	62
Drawing the Full Figure	66
Distinguishing between Male and Female Figures	70
Distinguishing Characters of Various Ages	72
Drawing Infants	74
Drawing Children.....	75
Drawing Middle-aged Characters	76
Drawing Elderly Characters.....	77
Drawing Clothing	78
Drawing Animals	80

Chapter 4: Manga Techniques	87
Emphasis and Exaggeration	88
Types of Basic Pen and Pencil Strokes	90
Straight and Curved Lines	92
Radiating Lines (Burst Effects).....	94
<i>Beta</i> Flash	96
Hatching and Crosshatching.....	98
<i>Nawa-Ami</i> ("Cord Hatching").....	102
Whorl and Brier Patch Effects.....	105
Gradation	106
The Beauty of White and Black.....	108
Special Effects.....	110
Stipple Dots.....	112
Display Lettering and Speech Balloons.....	114
Adding Speech Balloons	116
Screen Tone	118
Backgrounds and Patterns All Depend on a Little Ingenuity ..	122

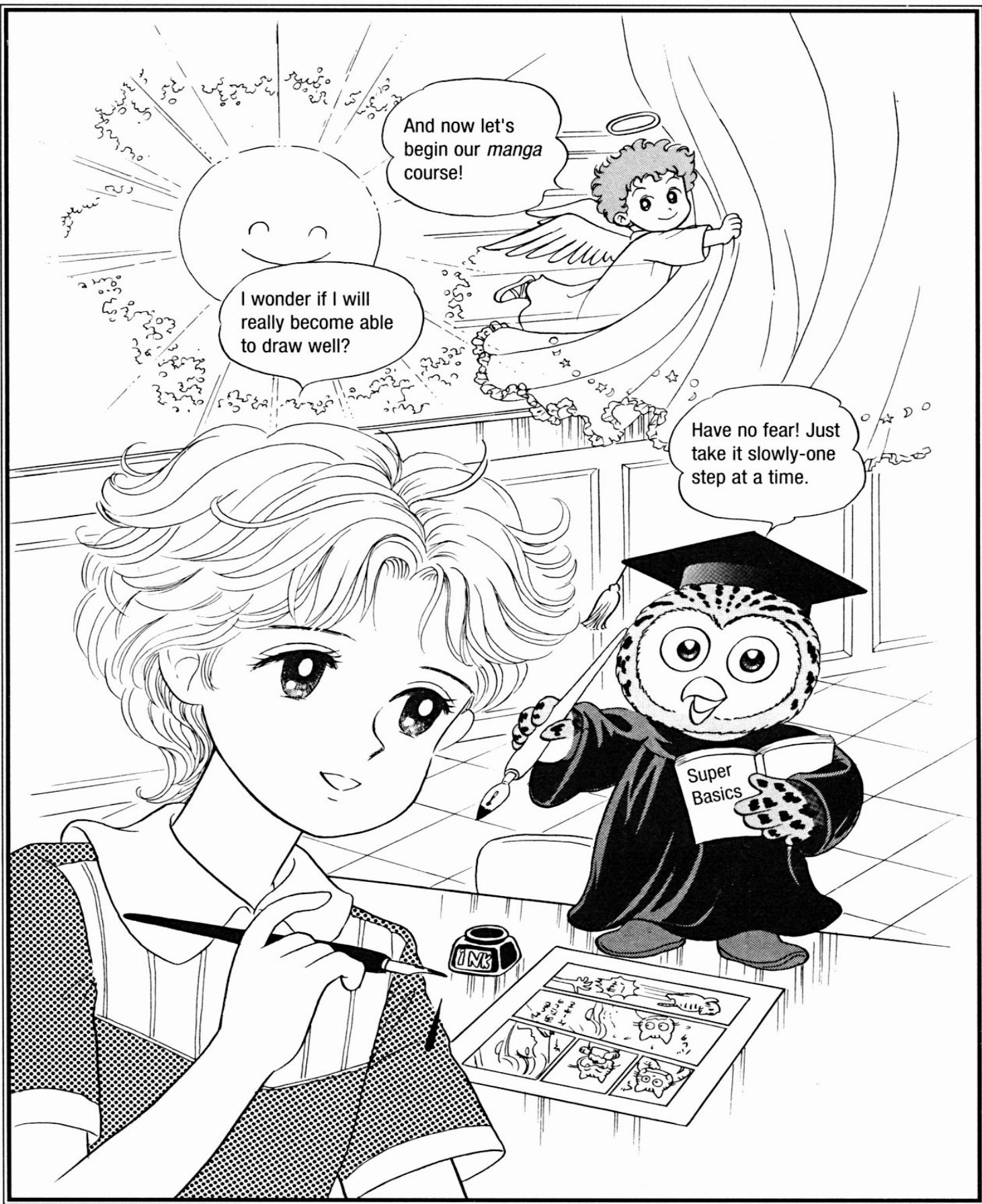
Chapter 5: Depicting Greenery and 3-Dimensional Objects ..	123
Insects.....	124
Flowers	125
Grass and Trees.....	127
Water	132
Rocks and Stones.....	133
Fire and Smoke	134
The Weather and Atmospheric Conditions.....	135
Seasonal Indicators	143
Props.....	144
Vehicles	152
Buildings	158
Using Perspective	166
Drawing Buildings with People	176
Low and High Angles	178

Chapter 6: Creating Well-composed Manga	183
Compositions.....	184
Panel Design	188

Afterword.....	191
-----------------------	-----

In-Depth Discussion

In-Depth Discussion 1: What is "masking"?.....	33
In-Depth Discussion 2: All about Tracing	34
In-Depth Discussion 3: Creating New Characters for Publication Submission.....	54
In-Depth Discussion 4: Exaggerating People and Animals	86
In-Depth Discussion 5: Cut and Paste	182
In-Depth Discussion 6: Collecting Reference Materials	190



Chapter 1

Materials and Simple Means of Usage

This chapter takes a look at the materials used to create *manga*. These are implements even a first-timer like yourself should have on hand. Do not worry and rush out to buy these now. Take your time and collect them at your leisure.



Materials 1

Collect the most basic and commonly used materials first.

First, we will discuss the materials you should have in order to create your own *manga*. Practice using pens, pencils, and other drawing implements until you become accustomed. Habitual practice while you are just starting out is the first step in becoming proficient.



White (Poster Paint)

This is used to apply patches of white in order to hide pen and pencil strokes that extend outside of intended lines and mistakes.



Inks

Drafting film ink dries quickly, making it difficult for the drawing to become soiled. Try using it. India ink is great for rendering solid patches of black; however, it takes a while to dry, so be careful when using it.



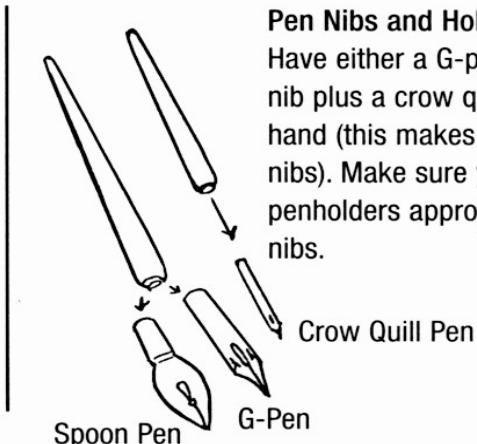
Straightedges

Straightedges are helpful tools, used for drawing margin or panel lines and for special effects. Purchase a long straightedge (approx. 45 to 50 cm or 17 1/2 to 19 1/2") and a short straightedge (approx. 10 to 20 cm or 4 to 7 4/5"). A triangle will come in handy as well.



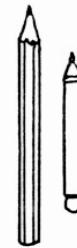
A Straightedge with a Beveled Side

Straightedge (Approx. 10 to 20 cm or 4 to 7 4/5")



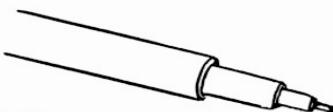
Pen Nibs and Holders

Have either a G-pen or spoon pen nib plus a crow quill pen nib on hand (this makes a total of 2 nibs). Make sure you also have penholders appropriate for the nibs.



Eraser

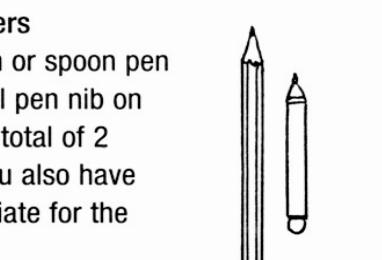
Any commonly shaped, white eraser that fits comfortably in the hand and easily erases large patches of drawing is perfectly suitable.



Felt-tip pen

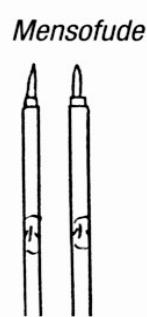
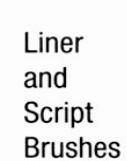
Try to collect markers and pens that use water-resistant inks. These can be used for drawing margin or panel lines and for display lettering. The points should be between 0.1 and 0.8 mm in thickness. You will find it helpful to keep about 3 felt-tip pens on hand.

Do a little research before purchasing your pens.



Pencil (Mechanical Pencil)

Common writing pencils and mechanical pencils are acceptable for use in drawing *manga*; however, a soft lead of around 2B is preferable.

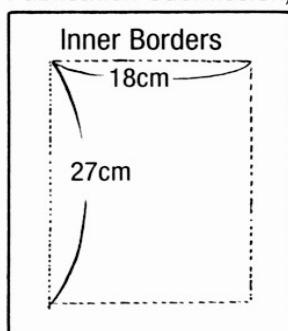


Mensofude (Thin Brush Used

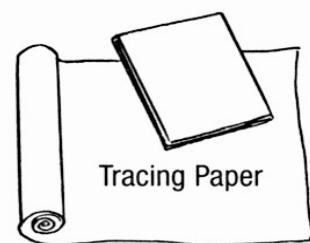
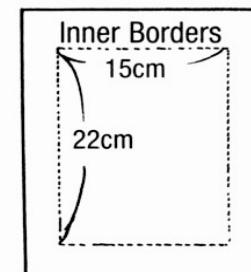
Primarily to Render Facial Features)

Purchase 2 brushes: one for use with India ink and another for use with white poster paint and the like. As you will be using these to perform detailed work, buy finely tipped brushes. Once you become accustomed to using brushes, purchase a medium-sized (round) brush for covering large areas of solid black (for use in backgrounds).

B4-sized
Manga Art Paper
(For Standard
Publication Submission)



A4-sized
Manga Art Paper
[For *Doujinshi*
(fanzine)
formatting]



Tracing Paper

Tracing paper (or drafting vellum) is thin, transparent paper used to cover and protect the original copy or can be used for the original copy. Tracing paper comes both in rolls and in single sheet form.

Manga Art Paper

Use Kent paper or specialized art paper specifically for *manga* sold at an art supplies shop.

Gathering the Necessary Materials

Once you have become accustomed to using the most basic materials, start collecting other implements.

Once you have become accustomed to using the most basic materials, start gradually collecting other implements.

Each artist uses different materials to produce *manga*. Even professional artists differ in the materials they select and find the most comfortable to use. Once you have become used to the most basic materials, try using the tools and materials appearing on this page.

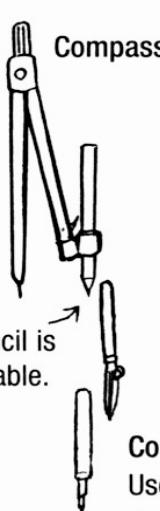


Ruling Pen

This tool, which allows the artist readily to modify the thickness of the line produced by the ruling pen, is used to draw margin lines. However, the upkeep of this pen requires effort, plus it is somewhat tricky to use.



...allows for ease of cleaning.



Rotating the back side of the tip...

The pencil is replaceable.

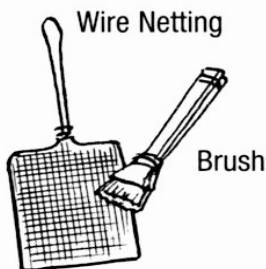


Feather Brush

Use a feather brush to clean eraser bits off of the drawing. This tool is practically inseparable from *manga*.

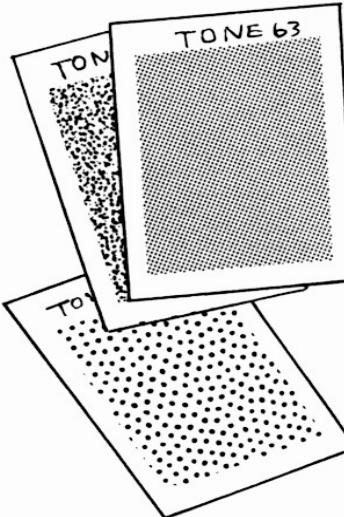
Compass

Use a compass that accommodates changeable drawing implements, allowing you to use it in conjunction with a pencil or ruling pen.



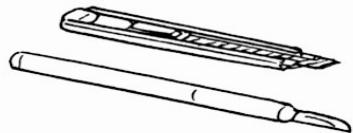
Wire Netting and Brush

These are used for spattering to create special effects.



Screen Tone

Screen Tone, which is used for backgrounds, for clothing, shading, etc., is virtually inseparable from *manga*. Collect a variety of different tone patterns and experiment.



Craft Knives

Craft knives are used to cut the paper used to render the drawing and screen tone. The more you become accustomed to *manga* production, the more you will find yourself using this tool. Take care not to cut yourself when using a knife.

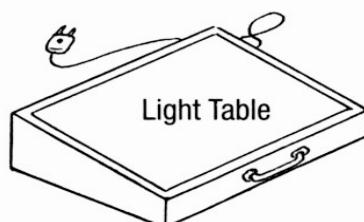
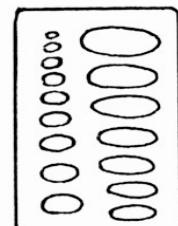
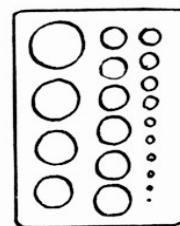


French Curve

The French curve is terrific for rendering curved lines. Curves with beveled edges are easy to use.

Circle and Ellipse Templates

Like a French curve, templates are used to draw curved lines, circles, and ovals. Templates with beveled edges tend to be easier to use.



Light Table

Used for tracing under drawings, etc., the light table contains a light source underneath, causing paper to appear transparent when placed on the table. Light tables are a bit pricey, so be sure to save up for one.



Tone Scrubber

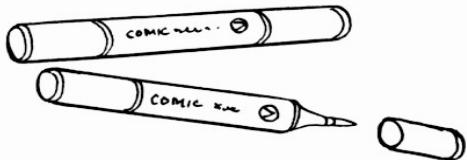
While a craft knife could be used in place of this tool, it really is handy to have a tone scrubber, which is specifically designed for attaching and cutting screen tone.

Materials 2

What sort of materials are used to create a color copy?

Colored Markers

Use a finely tipped felt pen or marker for drawing contour lines. Fine-tipped pens enable you to color your drawing easily and are extremely handy for adding shade and shadow.



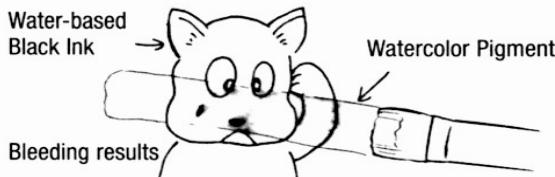
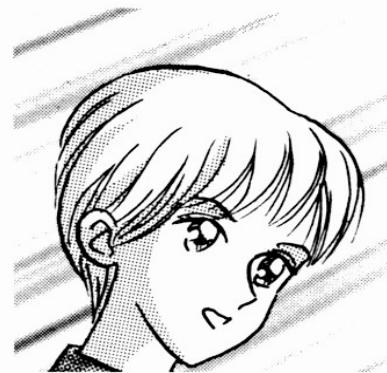
Low quality paper causes the ink to bleed.



High quality paper does not cause the ink to bleed.



Alcohol-based markers are useful in that they allow the artist to draw directly on top of copier paper and are transparent, allowing them to be used over contour lines without destroying the lines underneath. Using marker paper is designed specifically for use with markers and is bleed-proof.



Contours rendered in water-based ink will bleed if a watercolor pigment is used on top.

Colored Screen Tone

Colored tone allows you simply to press a sheet of tone in the color of your choice to the drawing. Gold, silver, and fluorescent colors are also available.

Water-Resistant Black Ink

This is used for face contours.



Dr. Ph. Martin's Black Star

Drawing Ink



Be sure to use water-resistant ink when creating a color copy.



Holbein

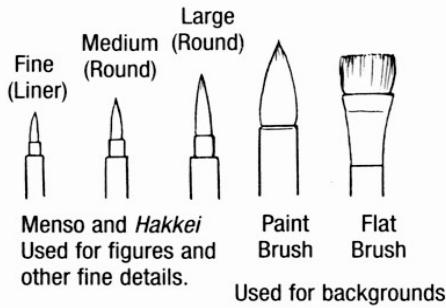
Color Ink

Color ink tends to be highly transparent and is consequently used to render people.

Liner and script brushes work well.

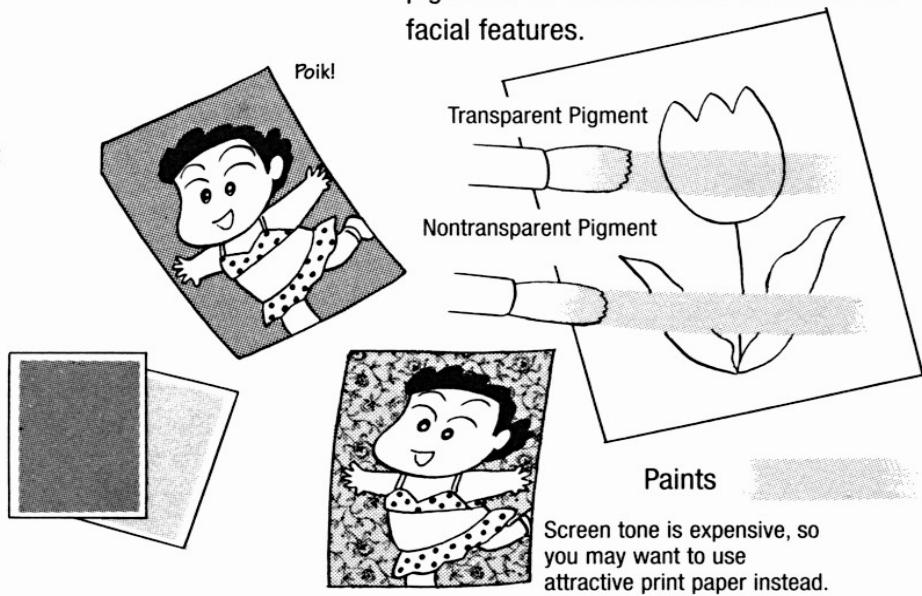
Transparent Watercolor Pigments

Well-suited to painting backgrounds, these are transparent pigments and can be easily mixed on a palette..



Nontransparent Watercolor Pigments

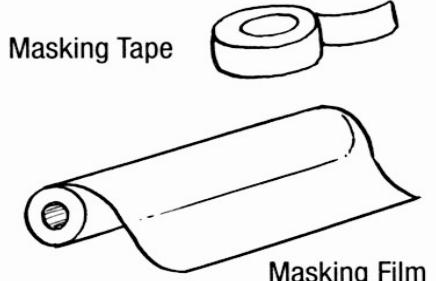
These are the more common type of pigments found that everyone tends to use. Nontransparent pigments may be used to color backgrounds and are useful for painting on top of a pigment that you intend to obscure, such as when adding leaves on top of trees. Avoid using nontransparent pigments on faces: it could block out the facial features.



Creating a Color Copy

Airbrush

The airbrush allows you to give depth and volume to your artwork, but you will need some time to become accustomed to using it. All you can do is practice!



Colored Pencils

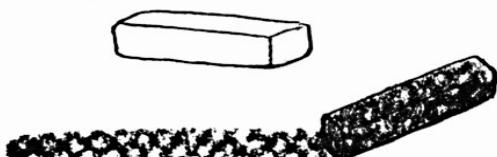
Colored pencils do not allow for the creation of clean, brilliant colors, so use them only minimally in shading and hair.



This was created by using pastels over "mermaid paper" (paper with a crepe paper-like texture, but heavier).

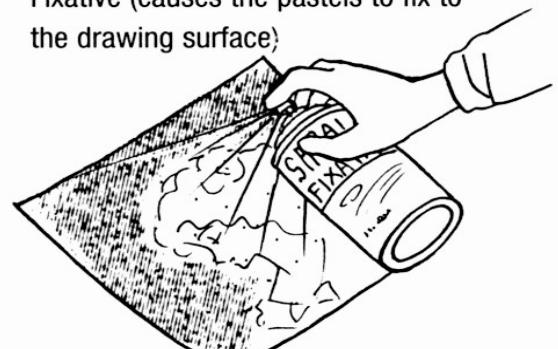
Pastels

Pastels produce rough, uneven colors but do allow for light, pale finishes. Always spray fixative on pastels after use.



Stencil Brush

Fixative (causes the pastels to fix to the drawing surface)



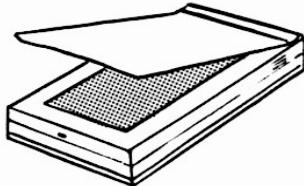
Popularly Used Paper

Art Paper	This is well suited to the application of colors and watercolor pigments. Shop around for paper that an eraser will not cause to pill and that is bleed proof.
Kent Paper	This is well suited to the application of colors and watercolor pigments. Kent paper works well with pens, but colors tend to become blotchy and uneven.
Mermaid Paper	This is well suited to the application of colors and watercolor pigments. The crepe paper-like, bumpy texture results in a rough finish but does allow for ease in the application of inks and paints, allowing the pigments to show up brilliantly. It is often used in <i>Shoujo manga</i> .
Canson Paper	This is well suited to the application of colors and watercolor pigments. Canson paper tends to be a bit stiffer than mermaid paper. Pigments glide on easily.
Color Manga Art Paper	<i>Manga</i> art paper tends to differ depending on the brand, but it is terrific for beginners!

Materials 3

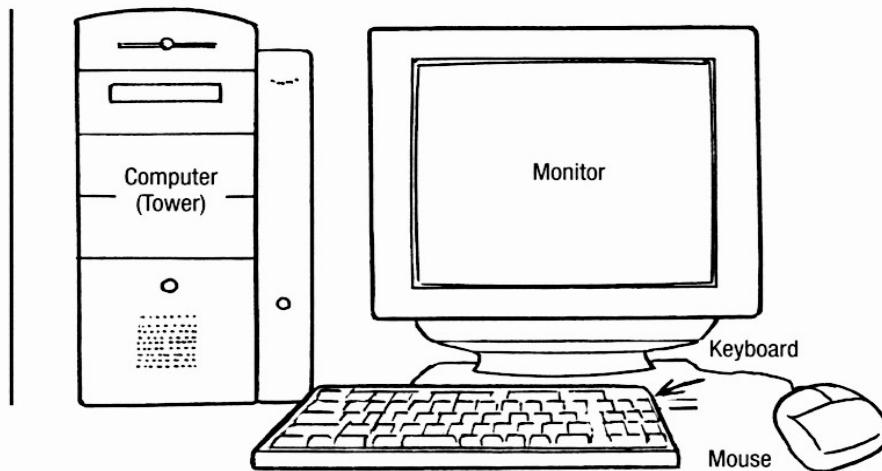
Software allows for the creation of exquisitely rendered color copies!

Software makes the addition of color a snap! Since any mistake can be easily corrected with software, even a beginner can produce a superb color copy, provided that he or she knows how to use it properly.



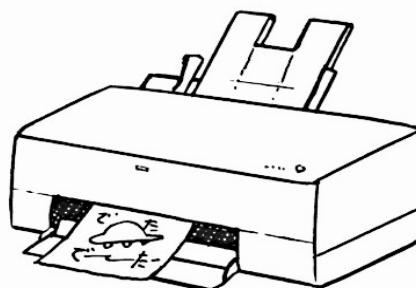
Scanner

The scanner allows you to scan an original drawing into the computer's memory. The minimum requirement for an adequate scanner is 300 to 600 dpi (dots per inch). The more dots per inch, the better.



Computer (Tower) and Monitor

Windows and Macintosh are the 2 mainstream operating systems. Macintosh seems to be more popular for graphics and illustration software. A 17" monitor or larger, a 350 MHz or higher CPU, and 256 MB or greater of memory are recommended.

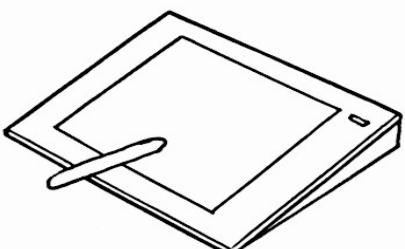


Printer

The printer allows you to print out any drawing you create using the computer. Again, the higher the dpi, the better.

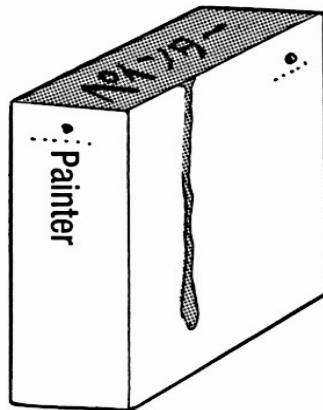
MO Drive (Magneto-Optical Drive)

This is often used to deliver a manuscript to the publisher and is necessary for making large amounts of data portable. CD-R is also excellent for this purpose.



Pen Tablet

Terrific for drawing lines and correction, the pen tablet allows you to draw directly into the computer.



Software

Paint Software
Photoshop
Painter

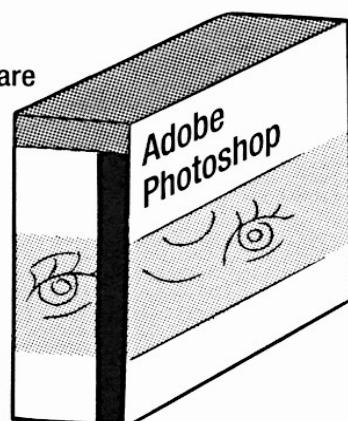
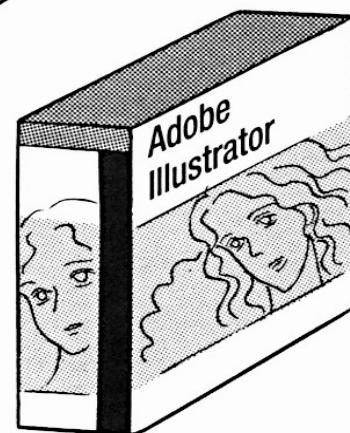


Illustration Software
Illustrator

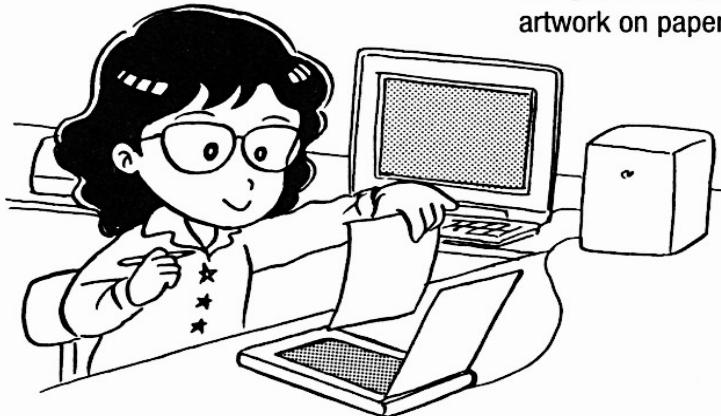


Software tends to be pricey, so discuss purchasing with your parents.

Using Software

Give illustration using software a try

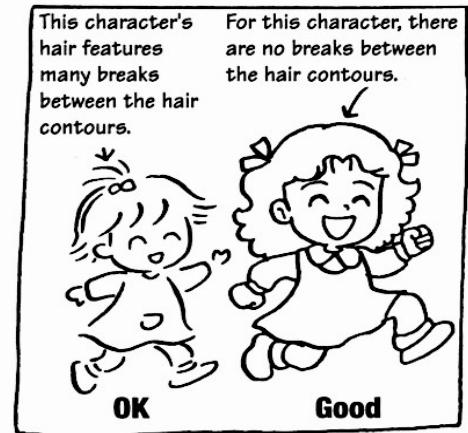
Take a crack at using a computer to create manga; try using a pen tablet to draw and scanning your results..



1

Computer (Tower) and Monitor

Those using a pen tablet should use that to draw their artwork and then skip to step (3). Those using a traditional pen draw their artwork on paper.



3

Adding Color and Layers

Use Photoshop or other paint software. The "airbrush" and "paint bucket" tools are incredibly helpful. Use of layers can virtually serve the same function as masking. Illustrator and other illustration software are useful for adding lettering such as for the title.

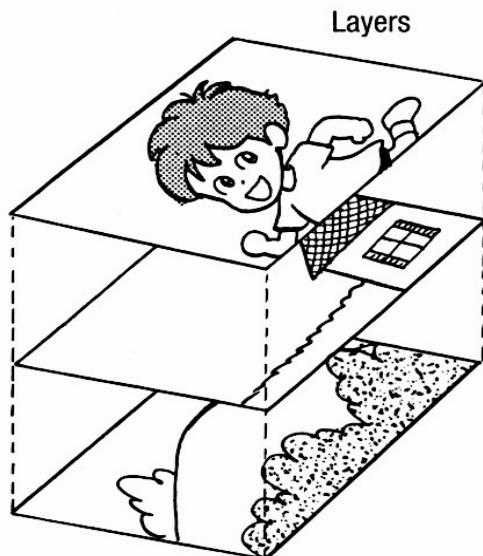


Illustration software allows you to erase mistakes and mask areas not targeted if a line breaks or is disrupted.

2

Scanning

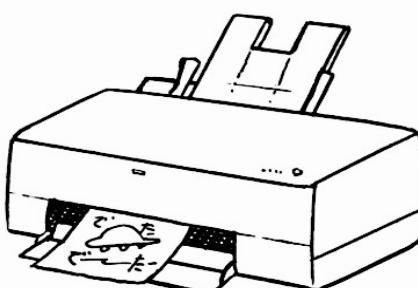
Use a 350 dpi or higher scanner to scan the line drawing into the computer. Next, adjust the brightness and contrast levels.



4

Printing

A printer allows you to print out any images you created using the computer.



Steps in the Process

1

Organize a Rough Plan.

First generate a rough sketch of the story you intend to turn into *manga*. Next, develop a scenario according to the target number of pages.

2

Develop the Story.

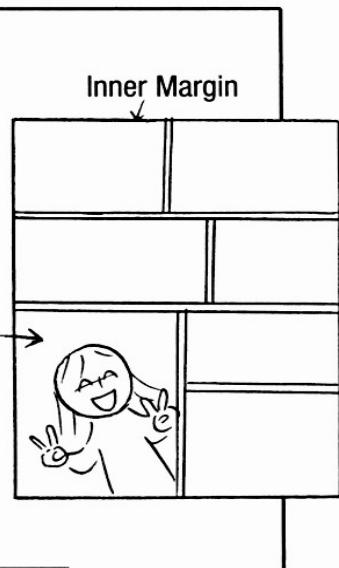
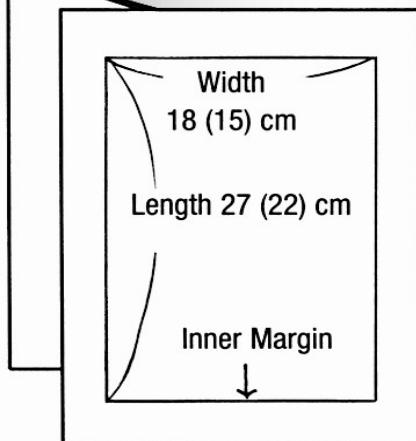
Construct the story, giving it a beginning, having it develop, climax, and finally conclude. Develop the story, taking into consideration the images and character lines you intend to include before beginning a formal draft.

3

Panel Design, Adding Speech Balloons, and Under Drawings

Next, determine how the panels will be designed and add speech balloons. Start the under drawings, trying to keep them within the boundaries of the inner margin of the *manga* art paper.

Panel Design and Speech Balloons



The figures in parentheses are *doujinshi* [fanzine] margin formatting. See more details on page 28.

The X indicates areas requiring solid black.

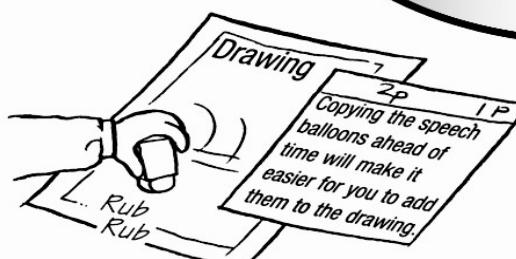


Drawing from left to right will prevent your hand from dirtying.

4

Inking

Use a dip pen, a felt-tip pen, etc. to add ink on top of the under drawing. Add the background and special effects at this time as well.



Keep a sheet of paper underneath your hand at all times to prevent it from causing ink or pencil markings to smear. Use a feather brush and/or tissue to sweep away eraser bits.

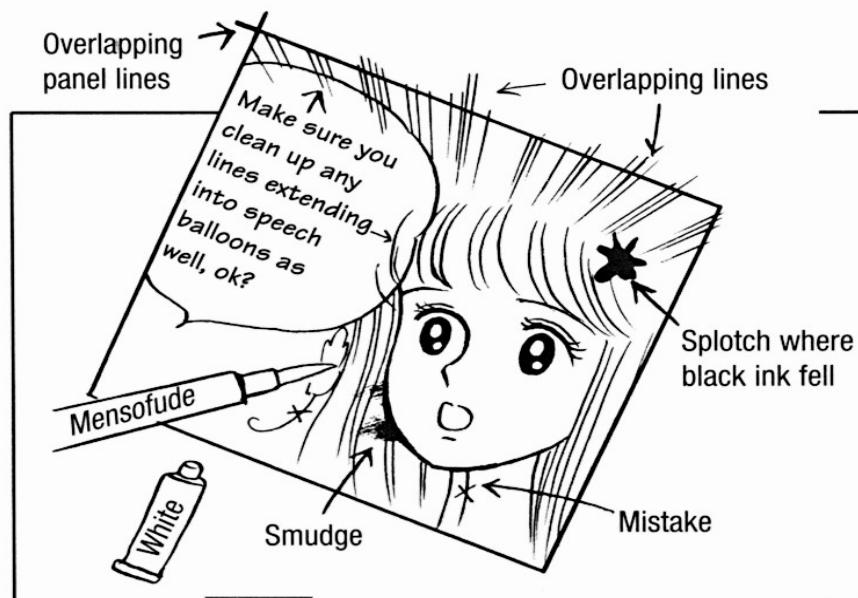
5

Spotting Blacks and Attaching Screen Tone

Go through the artwork and add blacks where needed. Once you have completed this step, attach screen tone for backgrounds and clothing for a polished finish.



If you decide to use a felt-tip pen to fill in areas of black, be absolutely certain the density of the ink will not start to fade or dry out!



6

Correcting Using White

Use white poster paint, etc. to correct mistakes. Be especially careful about lines extending outside of the panel or inside speech balloons.

7

Completed Draft

Once you've finished, look over your artwork carefully yet again.



Pencils and Pens

Pencil in the under drawing.

The more you practice with a pencil, the more proficient at drawing you will become. However, *manga* is ultimately rendered with a pen. How much experience you have drawing with a pencil does not necessarily translate to drawing well with a pen. Consequently, the under drawings should be just a rough sketch.



Inking

Storyboard

Do a crude sketch in pencil directly onto the art paper.



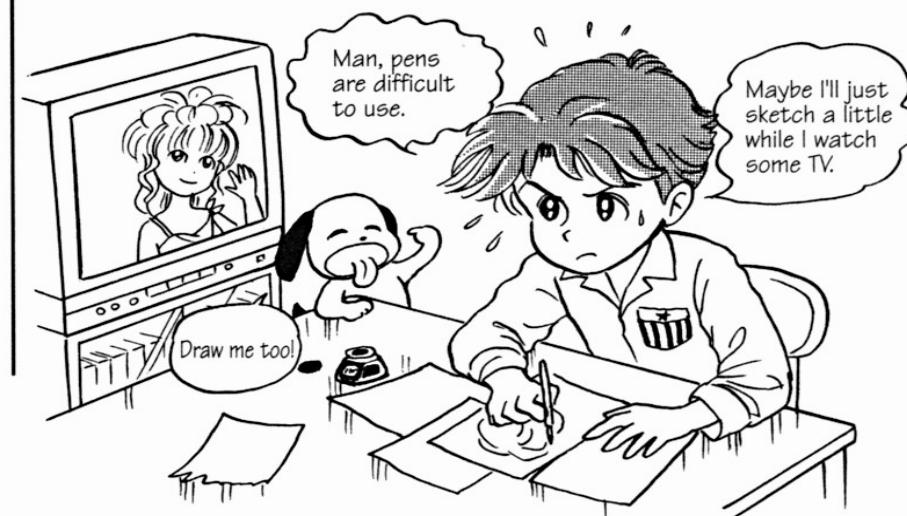
Add in roughly the speech balloons with dialogue and the general layout of the panels.



Drawing with Pencils and Pens

Keep practicing until you become comfortable with a pen!

To become accustomed to using a pen, all you can do is practice. Keep until you feel comfortable with it. Practice. Practice. Practice. Doodling in pen is also recommended. Once you become used to it, you will find it is faster than drawing in pencil, and what's more, you will be able to render at will thin as well as thick lines with only one drawing implement. Now, that's what I call useful.



If you find working with a dip or technical pen absolutely impossible, start by practicing with a felt-tip pen.

Inking



Use drafting film ink, ink for certificates and official documents, or India ink to ink the lines of the drawing. Rotring and other brands are recommended.

Adding Finishing Touches

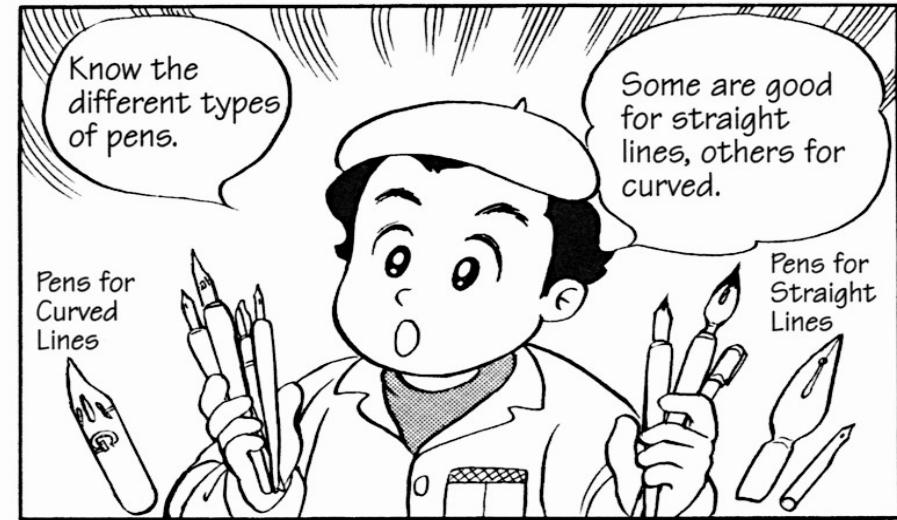
Add special effects and screen tone to complete the artwork. Do not forget to do touchups using white poster paint, etc.



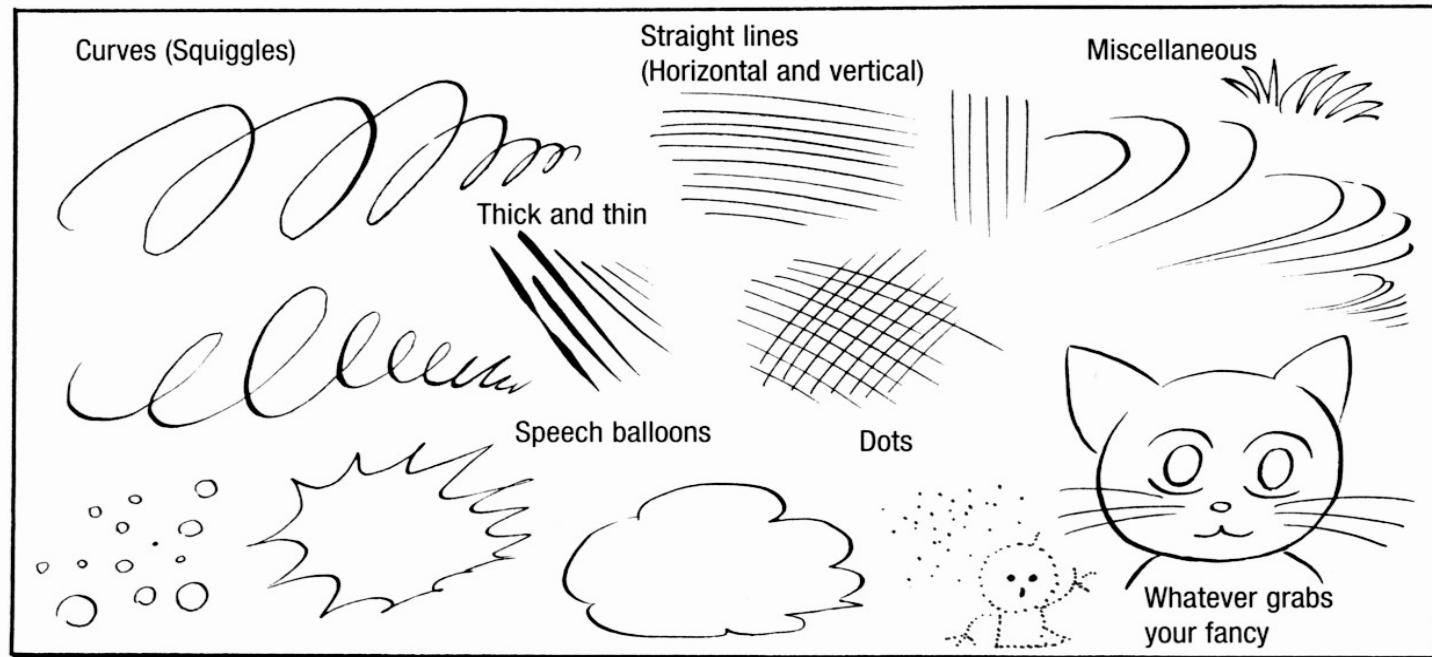
Pens

Become familiar with the different characteristics of each type of pen nib.

There are many different kinds of dip pens. Experiment with different nibs and select the types you prefer to use.



Experiment with using a variety of nibs to draw different types of strokes.



Use pencil to do the under drawing and then ink over it. The thicknesses in lines produced by the two are different, so you will not be able to draw in the same manner.



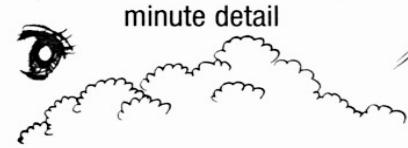
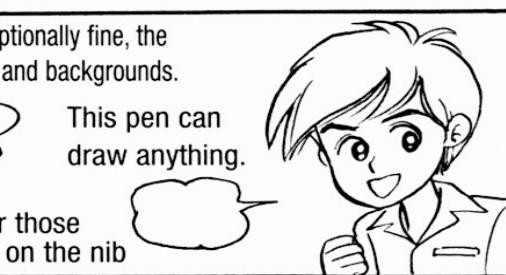
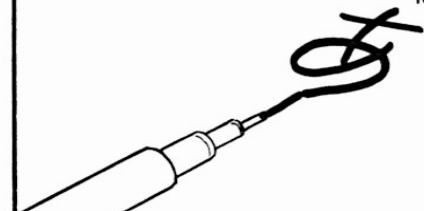
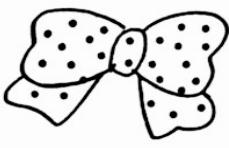
Types of Pen Nibs and Their Uses

Take care of your pen nibs

To use a pen, first insert the pen nib into the holder. It should be noted that the crow quill pen nib has its own holder and cannot be used with the same penholder as the other nibs.



Everyone has their own preferences, so play around with the different nibs to find the one with which you feel the most comfortable.

Pen Nibs	Characteristics		
G-Pen	Great for drawing curves 	Allows for easy line modulation 	Excellent for figures 
Crow Quill Pen	Great for straight lines 	Irises and pupils 	Backgrounds with lots of minute detail 
Spoon Pen	While the lines produced by the spoon pen are not exceptionally fine, the point does not wear down and is well-suited for figures and backgrounds. 	A terrific pen for those who bear down on the nib 	
School Pen	Does not allow for much line modulation. 	Calligraphy Pen 	Rotring pen 
	This pen is superb for lettering.		This pen is great for lettering and large dots. 

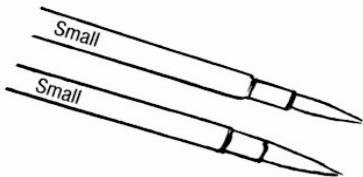
For those who find it absolutely impossible to draw with a dip pen, start by practicing with a felt-tip. Once you become proficient, then take a crack at dip pens.

Black and White

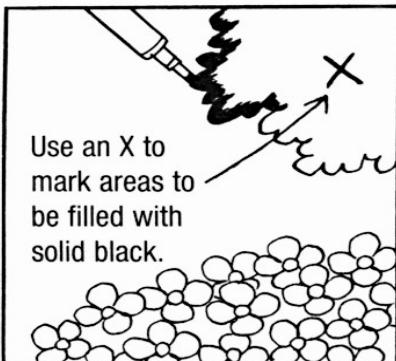
Balance the tones of your artwork.

Here, we discuss the application of solid black. Skillful use of blacks will help the artwork appear well-balanced. Use *sumi* to fill in areas of solid black while inking. Areas of black can be filled in using a brush, a felt-tip pen, or a brush pen.

Use a *menofude* or a small *hakkei* (an ultra-fine *menofude*) of around 0.6 to 1 cm (0.24 to 0.4 inch).

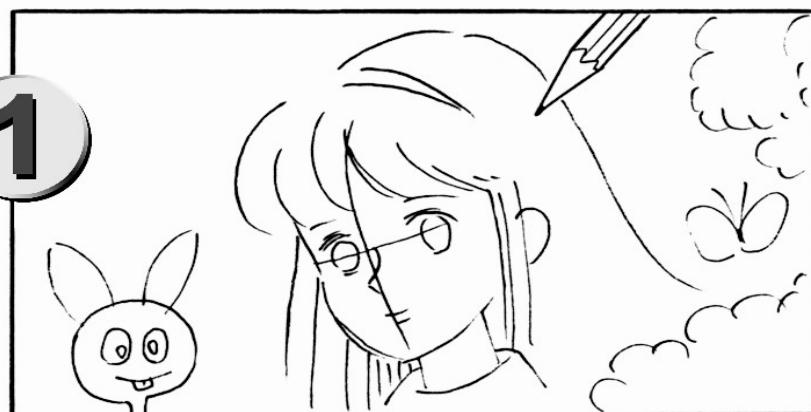


- ① Sketch the under drawing in pencil.
- ② Ink over the under drawing.
- ③ With an eraser, remove all pencil markings.
- ④ Use a brush or other implement to fill in black areas with *sumi*. For detailed areas, use a dip or felt-tip pen, first outlining the area and then filling it.

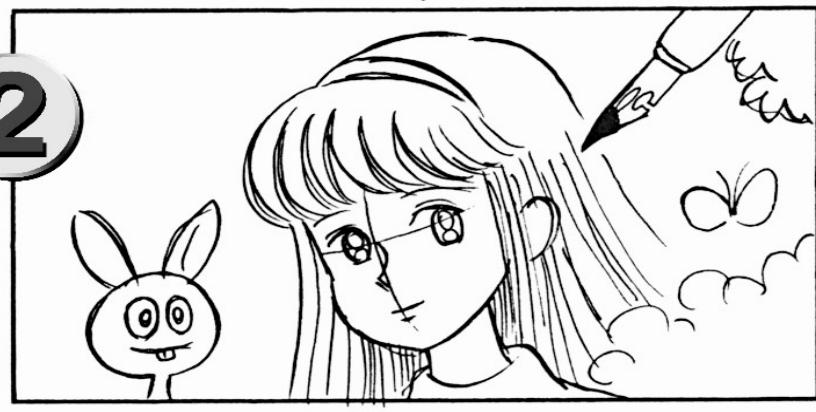


Practice with Black

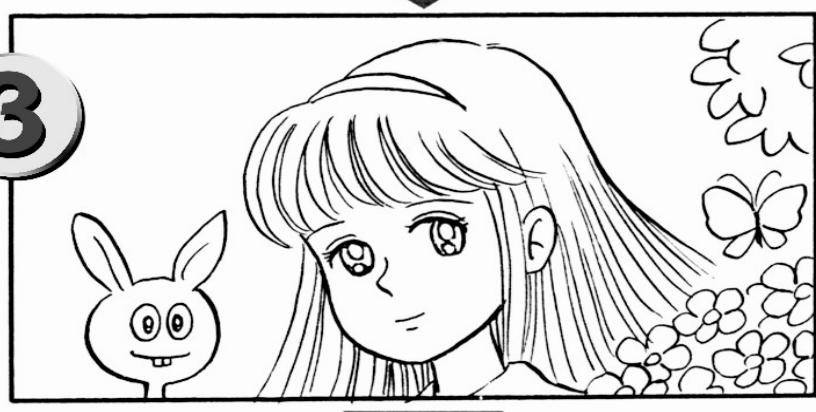
1



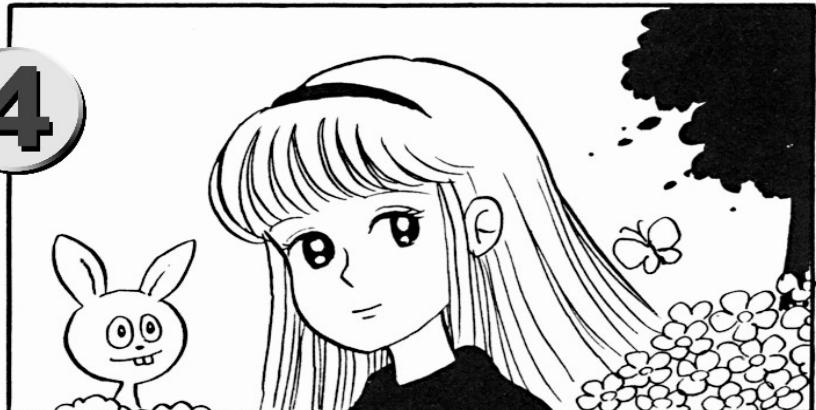
2



3



4



Applying Solid Black and White (Correcting Errors)

To finish, use white to clean up errors.

Use white poster paint or correction fluid to clean up areas where lines extend beyond their boundaries or cross and smudges. White can also be used to create stars, snow, and other patterns or open letters (outline typeface).



If you are going to use paint, opt for a nontransparent watercolor.



A yogurt container or jar is great for cleaning brushes.



To prevent the brushes from becoming damaged, be sure to clean them properly after each use.

Poster paints tend to dry up if left for long periods without stirring. If this happens, add a bit of purified water and mix. This will also prevent mold.

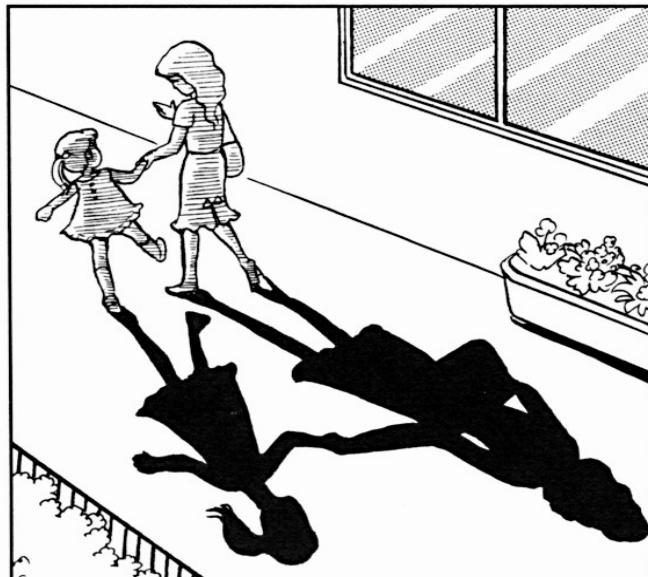
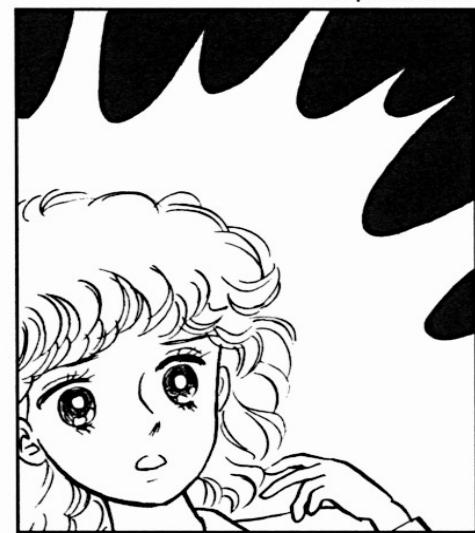
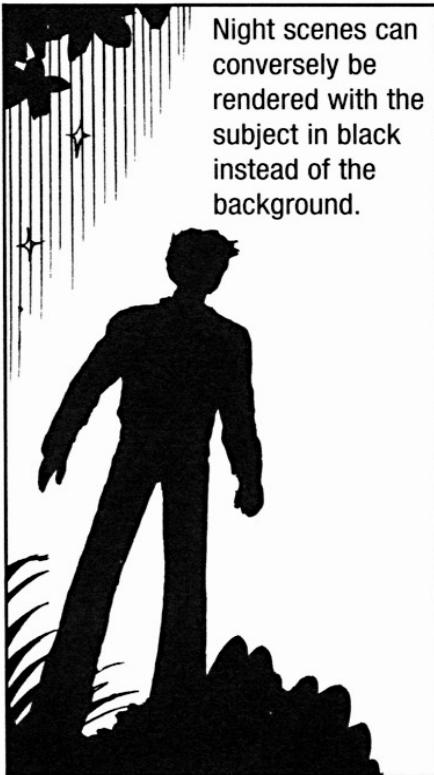


Clean up all mistakes and lines extending outside of their boundaries resulting from when you inked the artwork.

Black and White

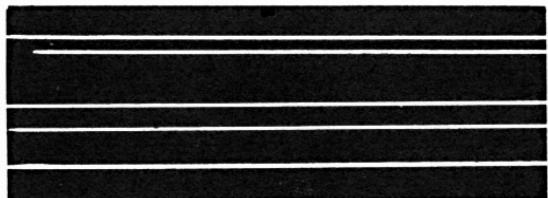
Effects Using Black

When the background or figures are left white, the work quality appears slack. Those who are just starting to create *manga* should render their artwork by filling in areas with basic solid black.

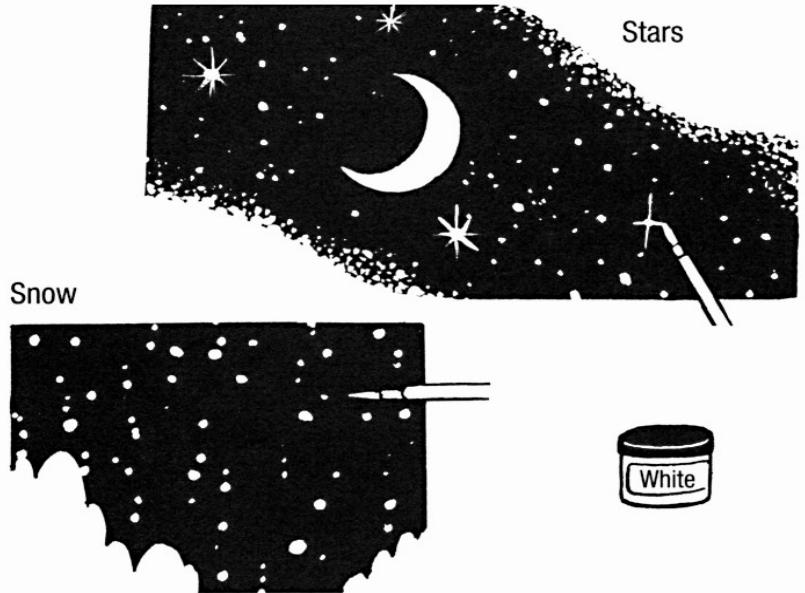


Creating Effects Using Black and White

Effects Using White



White Lines



Snow



Thin lines, grass, hair, tree branches, etc.



Stipple Dots

Night Scene



The Original Copy

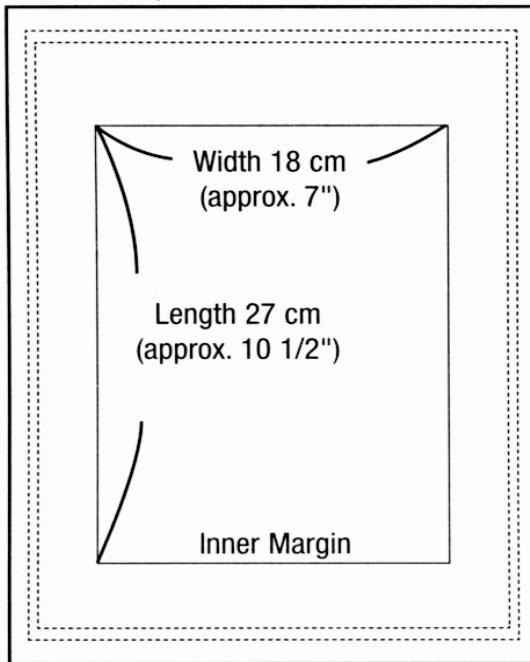
What size should the paper used for the original copy be?

The size of copy to be published in magazines is preset, and the artist is required to format the original copy according to the magazine specifications. However, *manga* art paper, specifically for use in creating *manga* has recently appeared on the market. Try to position all of your primary artwork inside the innermost margin appearing on the *manga* art paper.

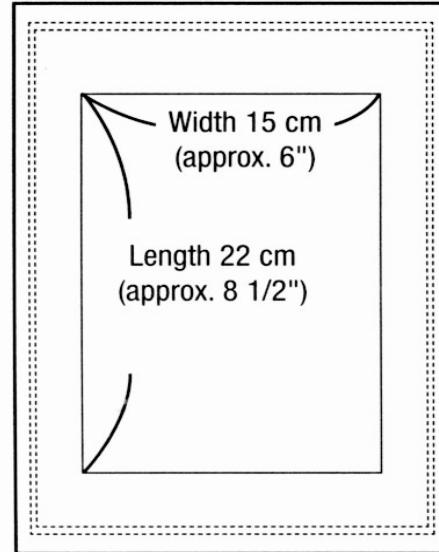


For those who are just beginning, keep your artwork within the innermost margin on the *manga* art paper, and you should have no worries.

Standard Publication Formatting:
B4-sized Paper



Standard Publication Formatting:
B4-sized Paper



For practice, take a sheet of used *manga* art paper that otherwise would be intended for the trashcan. Cut out the center to make a template. Use this template to draw the inner margin in pencil on high quality art paper. The template will make drawing the margin lines a snap!

I've been
margined!



Inner and Outer Margins

The Inner Margin

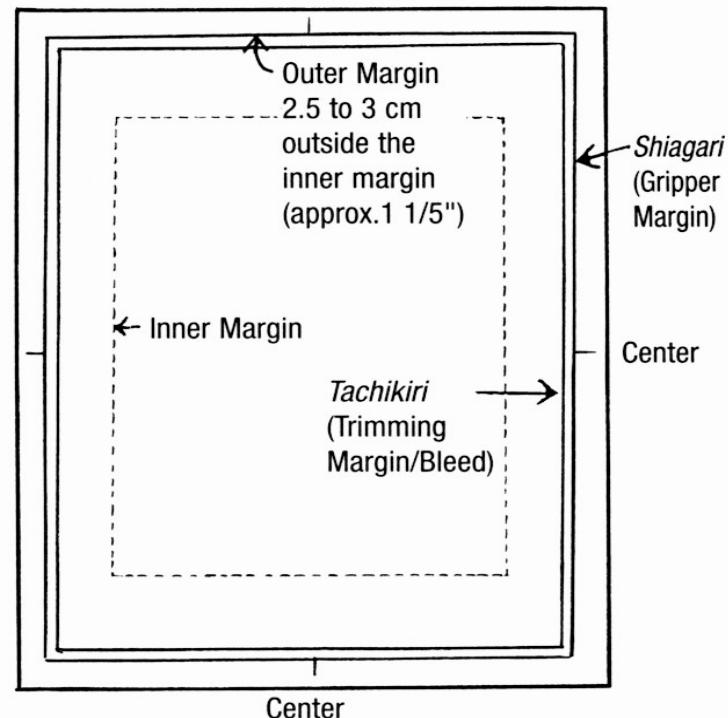
This is the innermost margin on the original copy. Panels are distributed inside this margin. Use a regular lead or a non-photo blue pencil to mark down panel lines.

Outer Margin 1 — *Shiagari* (Gripper Margin)

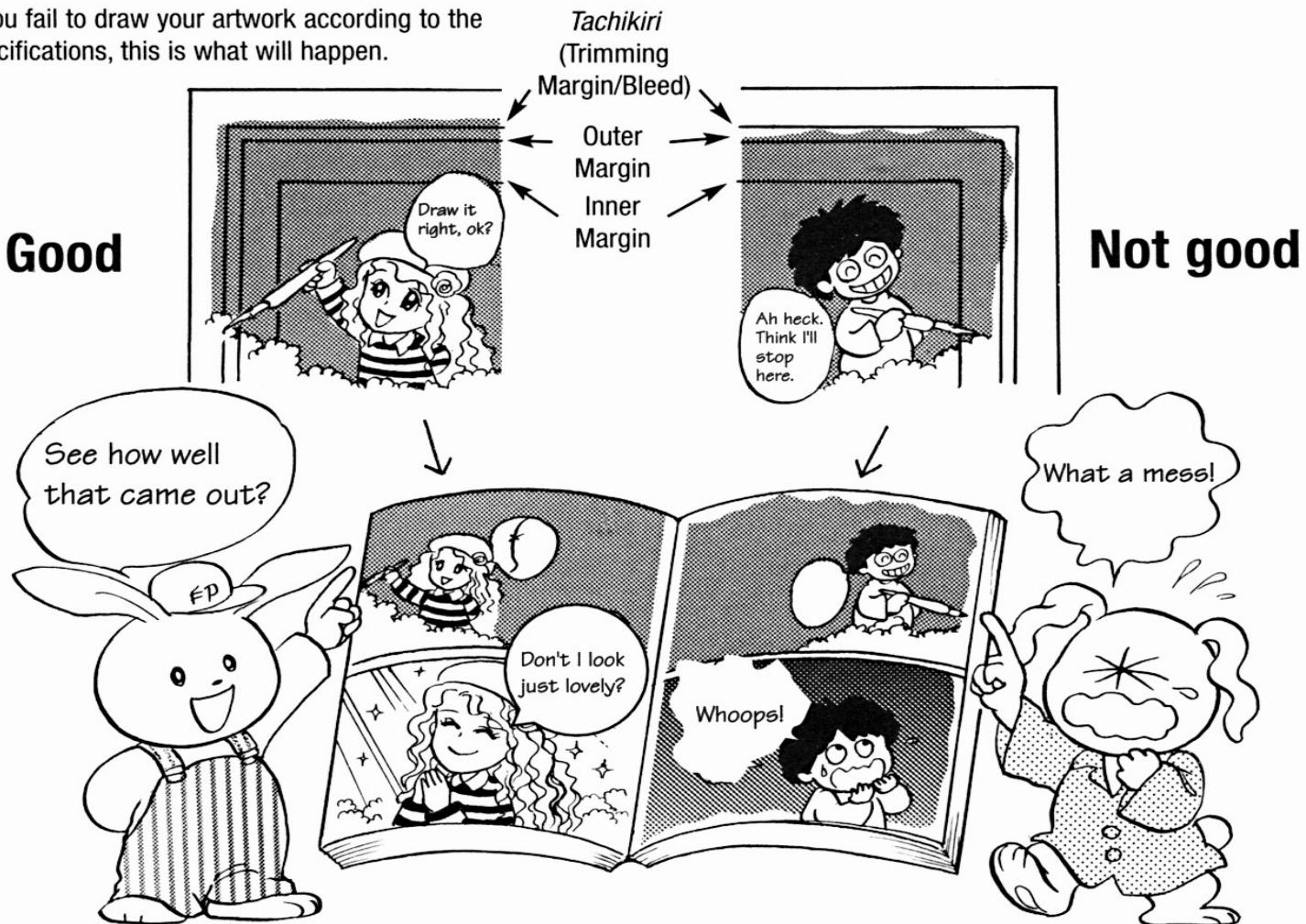
This is the margin beyond which absolutely nothing is printed. Anything below or above center will be printed up to this line. Conversely, only marks to the right or to the left up to the *tachikiri* line of this margin will be printed (according to where the gutter will lie). If you are drawing *manga* in a formal formatting for the first time, have lines extend beyond only the top and bottom of this margin.

Outer Margin 2 — *Tachikiri* (Trimming Margin or the "Bleed")

This is where the page of a magazine or book is cut off. Extend lines beyond the margins up to this line.



If you fail to draw your artwork according to the specifications, this is what will happen.



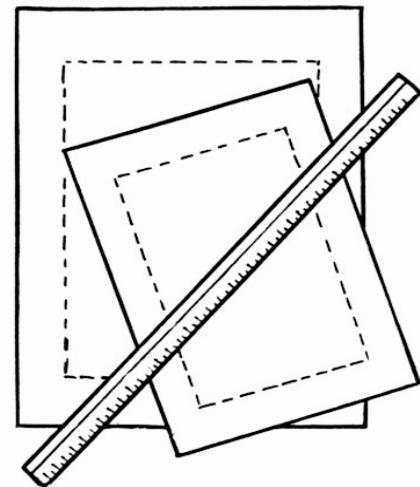
Margins and Panels

Proper delineation of margin and panel lines is extremely important.

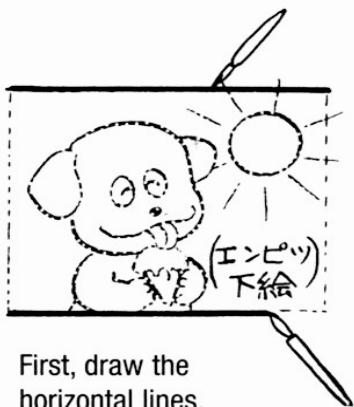
Delineation of margin and panel lines seems at first glance to be rather bland work. However, if these lines are not drawn properly, the artwork will appear slipshod overall. Use a pen and a straightedge to draw the lines, taking care with the straightedge's placement so that clean, well-positioned lines will result.

Straightedge

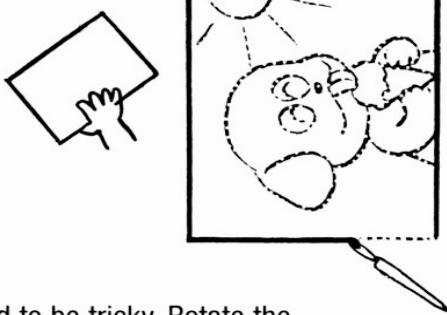
Be sure to use a straightedge that is longer than the height of the original copy. If the copy is to be submitted for standard publication, then the straightedge must be between 45 and 60 cm in length (17 1/2" to 23 2/5"), while a straightedge for artwork following *doujinshi* format specifications should be 30 cm (11 7/10") in length or longer.



Drawing Margin and Panel Lines



First, draw the horizontal lines.



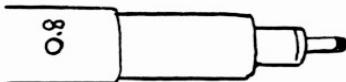
Corners tend to be tricky. Rotate the artwork 90° and draw the vertical lines. Go slowly and try to keep the lines as even as possible.

Those who are just starting out may use a felt-tip pen instead.



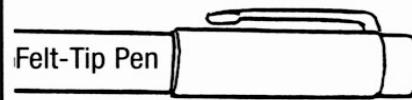
Line Drawing Tools

Felt-Tip Pen: For Beginners



Characteristics

Erasable to some extent and economical. Select a pen with around a 0.8 mm point.



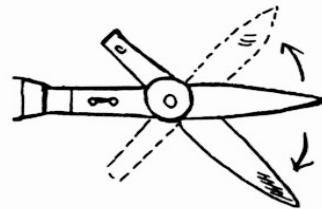
Care

Keep the cap securely on the pen when not in use.

Ruling Pen: For Intermediate Artists

Characteristics

This allows you to draw a line of a certain thickness. It also allows you to modulate the line's width.



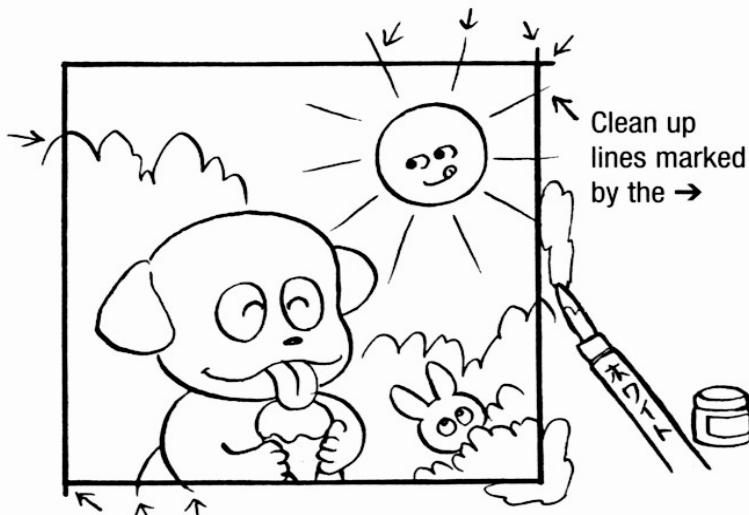
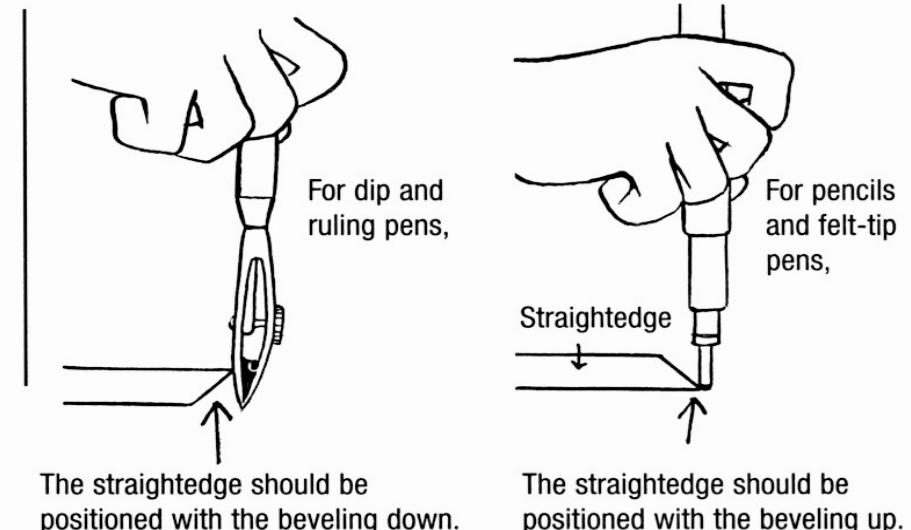
Care

For those that swivel, swing the backside around fully and wipe the inside off with a tissue.

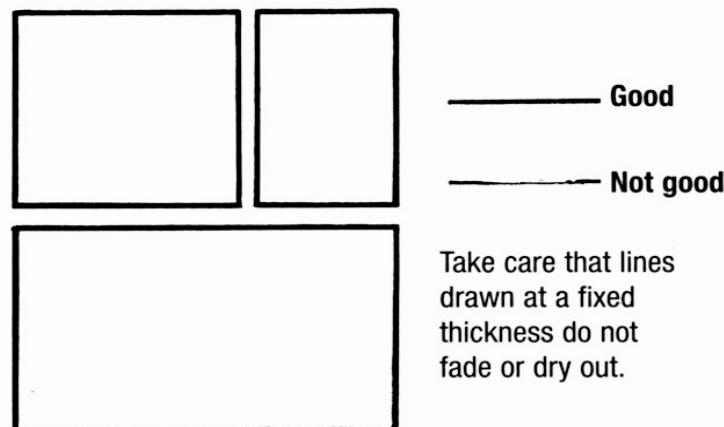
Delineating Margin and Panel Lines and Using the Appropriate Tools

How to keep the ink from bleeding under the straightedge

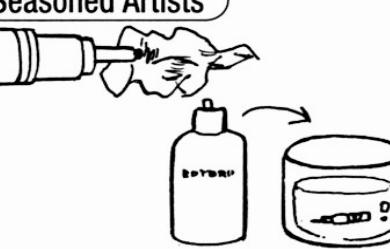
If you just set a straightedge directly on the paper and then draw a line, the ink will bleed under the straightedge. Always use a straightedge that is beveled. Ensure that there is always a gap between the paper and the side where the pen touches the straightedge.



Clean up any lines extending outside of the panel borders and smudges using white poster paint, etc.



Draw panel lines at a uniform thickness, regardless of the panel's size.

<p style="text-align: center;">Dip Pens: For Advanced Artists</p>  <p>Characteristics</p> <p>Simply adjusting the pressure applied by the hand can modulate the line's thickness. Dip pens are difficult to use without experience.</p>	 <p>Care</p> <p>Wet the nib using water or ink and wipe with a tissue.</p>
 <p>Characteristics</p> <p>Not only are these pens expensive, but their upkeep is difficult as well. They can be used only with specialty inks.</p>	 <p>Care</p> <p>Wipe with a tissue. If the ink clots inside the pen, clean it with specialized cleaning fluid.</p>

Creating a Color Copy: Materials

So, you want to produce a color copy?

Use water-resistant ink to render lines. Use of water-based ink with watercolor paints will cause any pen-drawn line to bleed. The same holds true for white paints, etc. used to make corrections.

Needless to say, oil-based pigments cannot be used on art paper or oil stains will result.

Points of Caution When Using a Brush to Add Color

Always use as fine (small) a brush as possible and apply the pigments carefully. If you intend to use the same brush to apply various pigments, be sure to wash the brush in between colors. Use a small brush for tiny details. Use a flat or large brush for backgrounds.

Points of Caution When Using a Marker to Add Color

Always start with light colors and gradually progress to darker ones.

Points of Caution When Using a Color Tone to Add Color

Use color tone for the background and large patches of color. Color tone is expensive, so a viable, economical alternative is to use colored paper in the desired shade in place of the color tone.

Painting Backgrounds on Large Format Paper

In such cases, either draw on illustration board or size the paper.

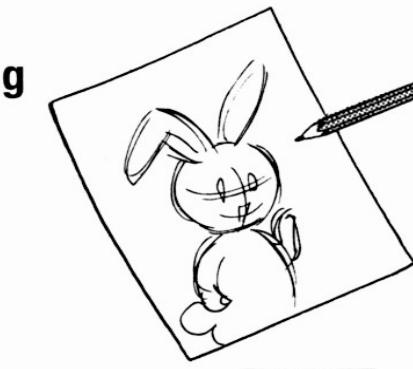


Wet the back of the paper.

Backside of the Original Copy



Wet the entire back.



1 Under Drawing (Sketch)

Pencil the under drawing.

2 Tracing

Copy the under drawing (sketch) to the paper to be used for the original copy. Avoid using an eraser as much as possible, as it will cause the paper to pill and become coarse.



3 Inking

Use a water-resistant black pen to ink.

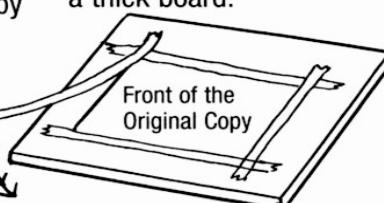


4 Adding Color

Add colors using the materials you prefer. Color tone makes finishing the background a breeze.



Attach the moistened paper to a thick board.



Draw the artwork here.

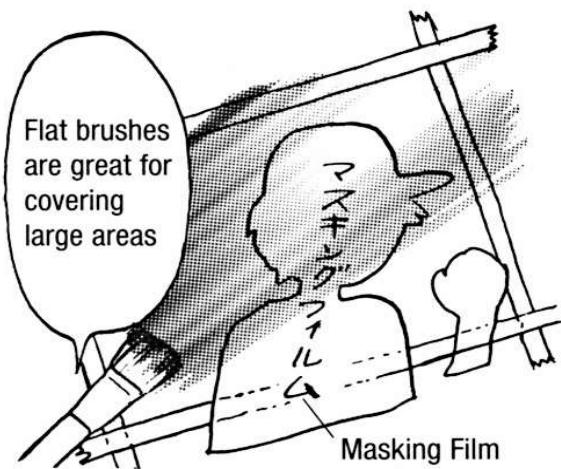
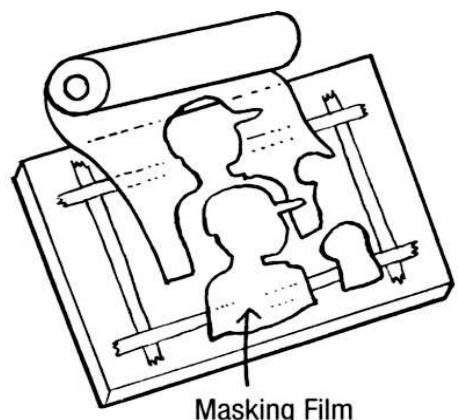
Masking refers to covering non-target areas of the artwork.

Masking areas you do not want to color makes the task of adding color easier. Masking is an important technique for achieving cleanly colored artwork.

1

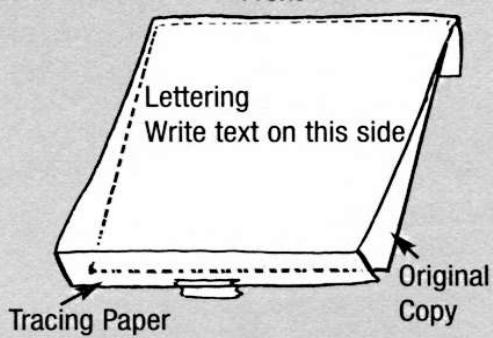
Masking

Use transparent film, tracing paper, or other material to mask areas where the color is not desired. Any material may be used, provided the pigments will not leak through.



Use caution to prevent the color copy from becoming soiled!

Front

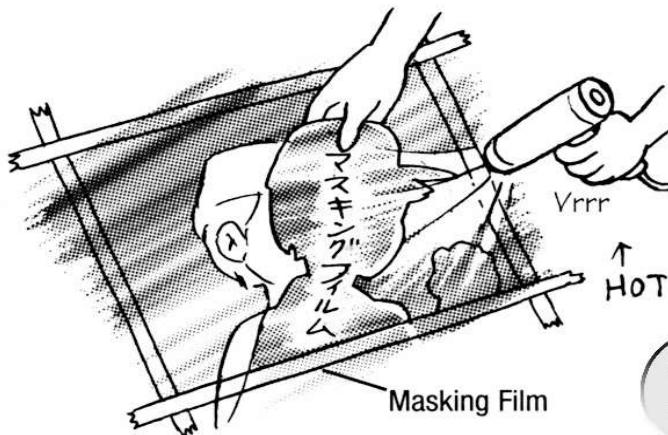


Place a protective covering of tracing paper or acetate film on the finished color copy. Take extreme care to ensure the color copy stays pristine.

2

Coloring

Use nonhesitant strokes. This will prevent unevenness. If a hazy, bleeding effect is desired, apply water to the brush.



3

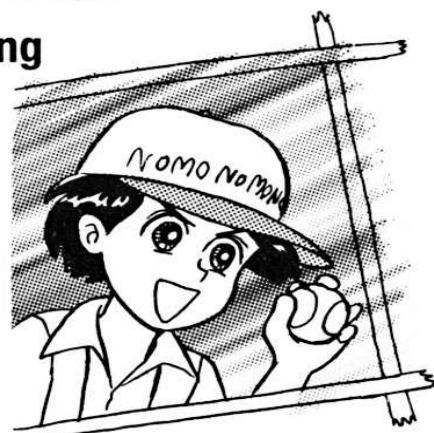
Remove the Masking.

Use a dryer to heat the masking film while removing it. The film will remove easily this way, plus it will prevent the original copy from becoming damaged.

4

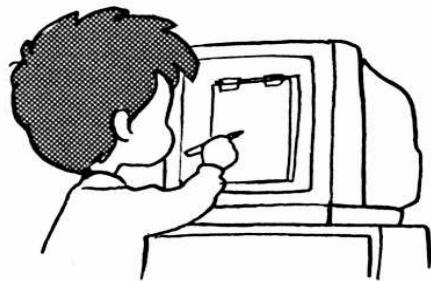
Add Finishing Touches.

Add in any remaining details and voilá!

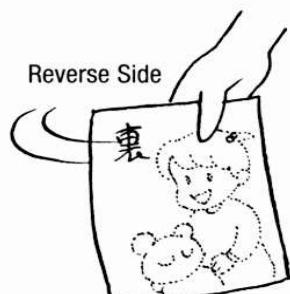
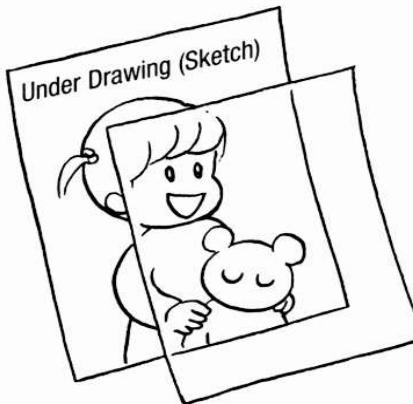


What is tracing?

Tracing is performed when an original artwork is made transparent and copied to another paper. Once you master this technique, you will find it easy to copy any line drawn.



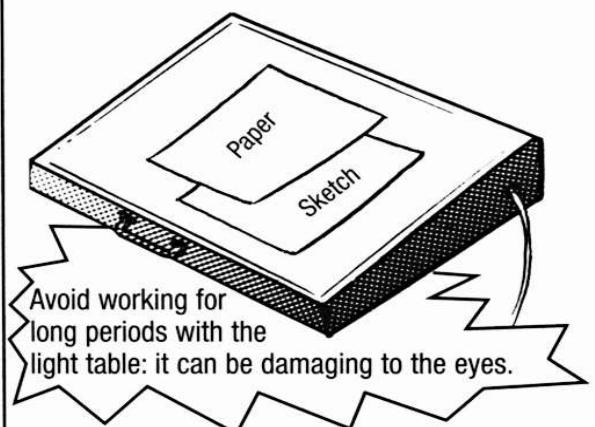
If the target artwork is not detailed, lay it over a window or TV screen to make it transparent and trace.



Trace artwork when you intend to transfer a sketch to the paper for the original copy or to copy an image in reverse. There are also artists who trace when inking.

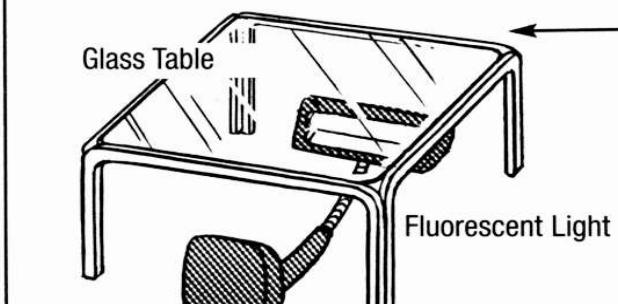
How to Trace

Use tracing paper and a light table to trace. You could make your own light table.

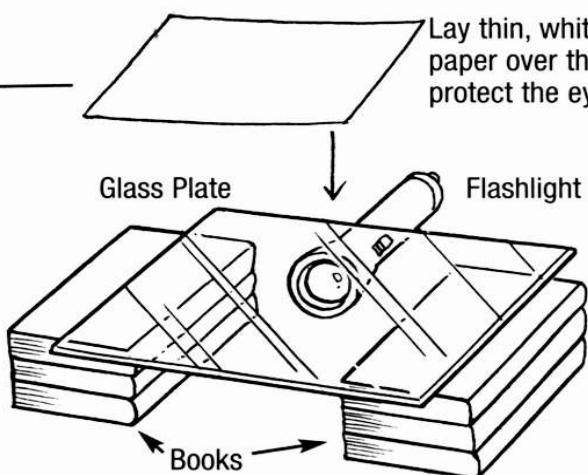


Various types of tracing paper available on the market.

Using tracing paper is an economical option. First, trace the target artwork onto the tracing paper. Once finished, flip the tracing paper over and rub pencil around the drawing. Next, place the tracing paper right side up on the art paper to be used for the original copy. Trace over the lines of the artwork on the tracing paper. This should cause the target artwork to be transferred to the art paper.



A light table can be made simply by placing a fluorescent light underneath a glass table.

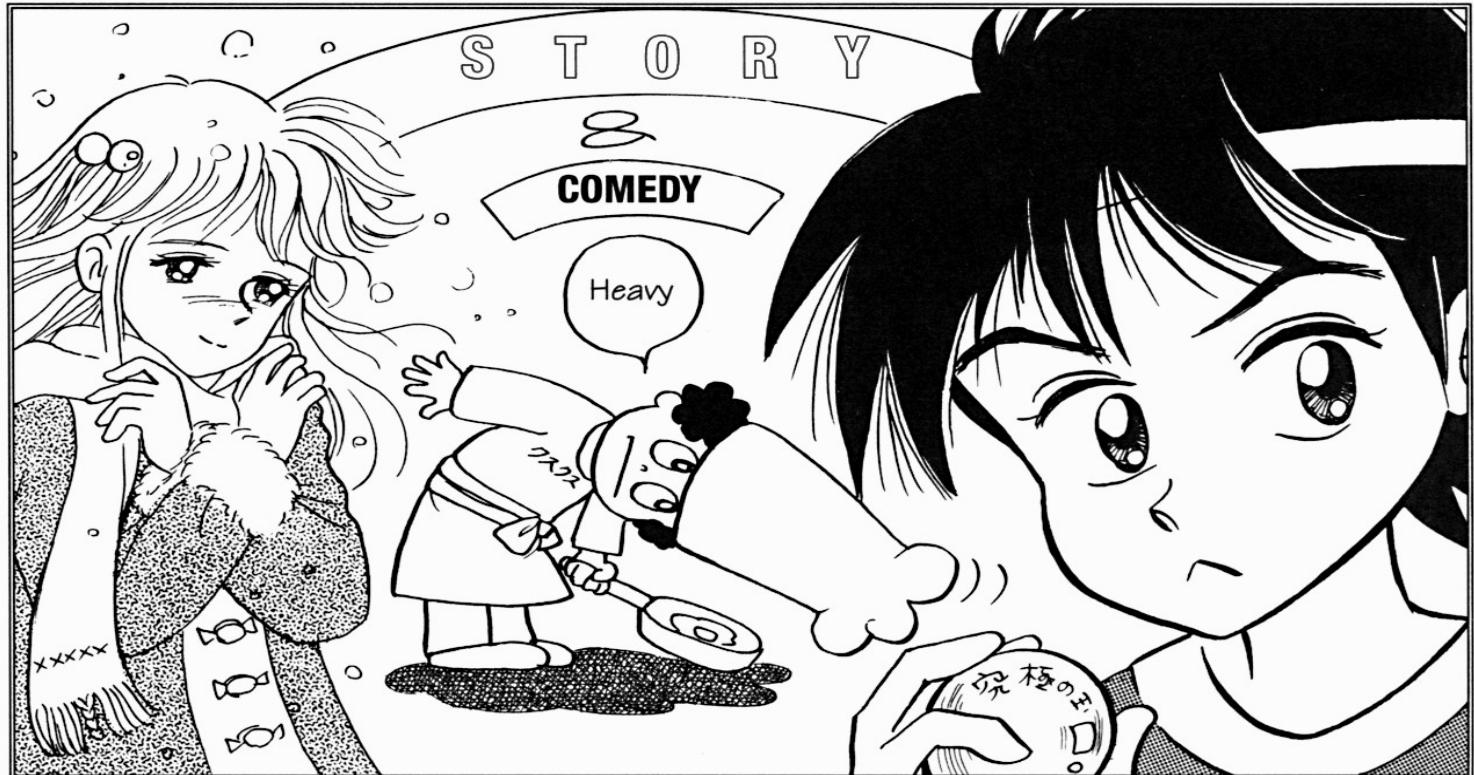


If you do not have access to a glass table, make your own by stacking 2 piles of books and laying a plate of glass over them.

Chapter 2

Creating *Manga*

Manga comes in a multitude of forms, ranging from single-paneled work to full-blown story-based *manga*. In this chapter, *manga* has been broken down into several types and discussed one by one.

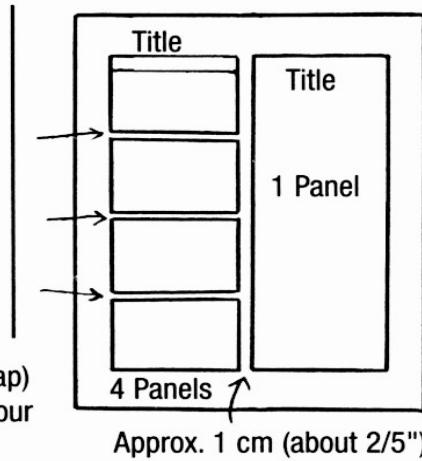


Creating 4-Paneled Manga

Establishing the layout of 4-paneled manga.

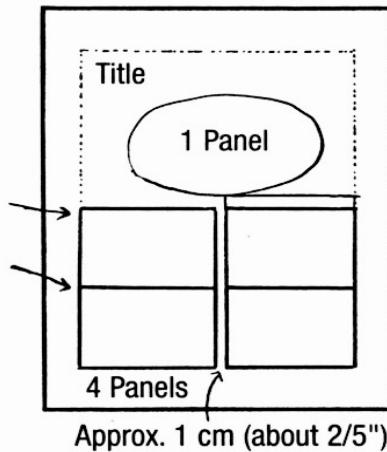
The specifications for 4-paneled manga vary from magazine to magazine. Let's take a look at how 4-paneled manga books are actually laid out.

Whether or not a gutter (gap) is left between panels is your choice. Use somewhere between 0 to 2 mm as a guideline.



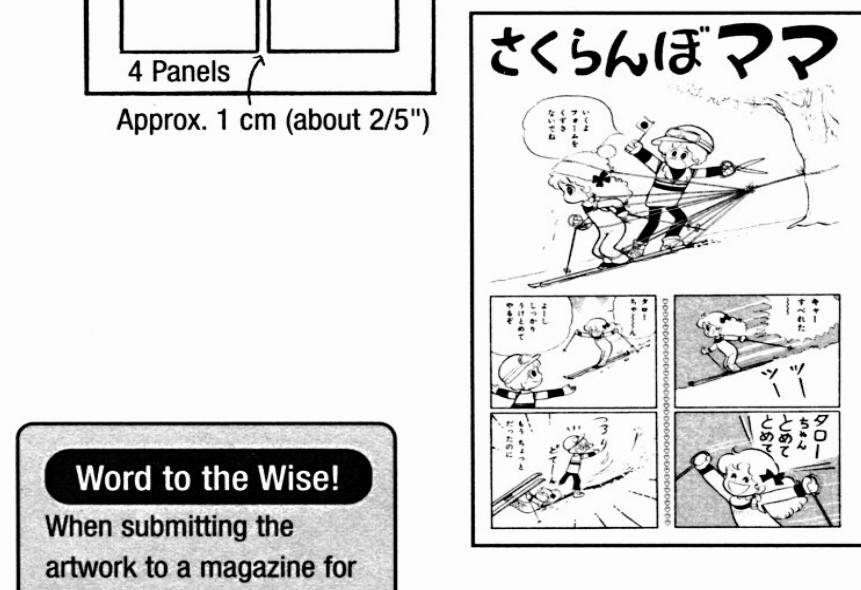
Page 1 (the "Splash Page") of 4-paneled Manga Distributed Vertically

In the figure below, the title is positioned to the right, while the 4 panels are placed to the left.



The Splash Page of 4-paneled Manga Distributed Horizontally

The title appears at the top of the page, and the 4 panels are positioned underneath in a side-by-side format.



Word to the Wise!

When submitting the artwork to a magazine for publication, always follow the magazine's specifications.

Start by trying to create your own 4-paneled *manga*.

4-paneled *manga* allows the reader a sense of a story's logical development. Let's start by seeing how this is constructed.

Beginning

This establishes who the main characters are, where they are, and who is with them.

Development

Here, the story begins to progress toward a specific goal.

Climax

Here, an incident occurs causing upheaval in the story. This is the highlight of the story. At this point, characters engage in actions diverging from those they had assumed up to then.

Conclusion

This shows what follows the climax. For comedy, it is the punch line.

The Organization of 4-paneled *Manga*



Creating Short Manga

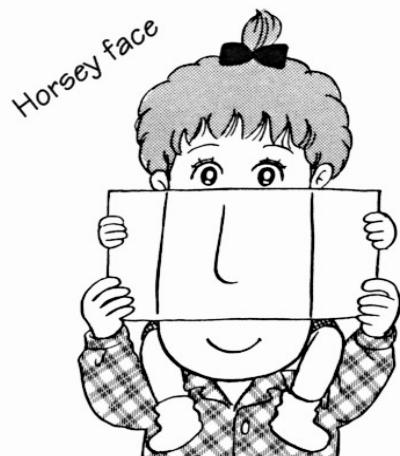
Start first with short *manga* and expand as you gain experience.

It is rather difficult to produce 32 pages of *manga* when you are just starting out. Instead, begin slowly but surely by producing short *manga*, building on your story development and panel design skills.



★Story (Dramatic) *Manga*

For our purposes, we will regard "story *manga*" as basically a storyline with a logical development. Determining roughly how the story will develop on each page will greatly help you complete the work.



★Comedy *Manga*

The key to good comedy *manga* is how to design it to amuse as many readers as possible. Go for at least one laugh per page.

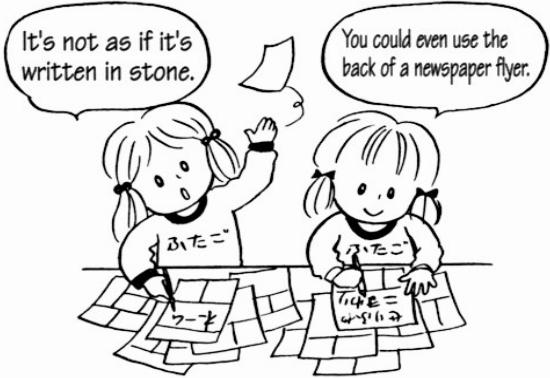
Planning a Plot

When you are at a loss for how to devise an interesting plot, consider the questions "When?" "Where?" "What?" and "Why?" developing the story as you answer each. If you repeat this about 4 to 5 times, then you probably will have filled about 16 pages of *manga*.

Sample Setting	When?	Where?	Who?	To/with whom?	Does what?	What are the results?
1	After school	At school	The hero	His love interest	Confessed his true feelings.	Unbeknownst to the hero, standing behind the () is her brother, and...
2	Anytime	A backyard	A dog	Its owner	Digs up money hidden in the yard.	The dog becomes brilliant.
3	Midnight	The sky	A man is gazing upward.		A spaceship approaches.	The man is struck with fear.

Develop a rough layout.

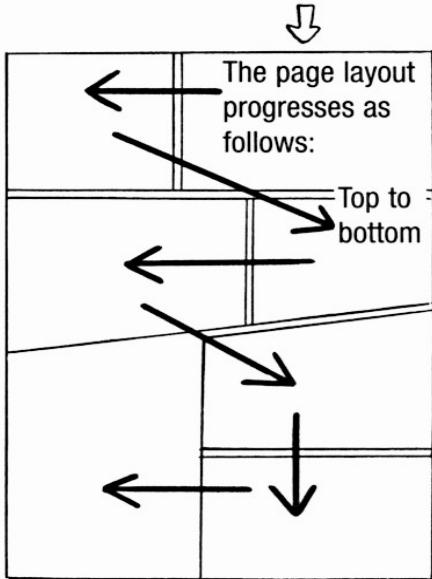
Determine the design of the panels, dialogue, and roughly how the characters will be positioned. Plan the rough layout before beginning a formal copy.



1-Page Manga Layout



The page layout progresses as follows:



Planning the layout refers to developing a rough sketch of the story before starting a formal copy.



B5=18.2 X 25.7 cm
(6 1/4" X 10")

Final Copy



Make Your Own 4-Paged Manga 1

The splash page

The splash page (page 1) marks the beginning of the story. Present in a clear manner the initial setting, establishing when and where the story takes place.

Beginning

The first panel offers a clear introduction of the location and the characters, and start to the plot.



Page 2

Next comes the development part of the story, which gives direction to the overall storyline. Avoid adding too much dialogue at this section.

Development

Take advantage of the page layout and add a huge panel extending all the way to the trimming margin. Prevent your panel layout from becoming monotonous.



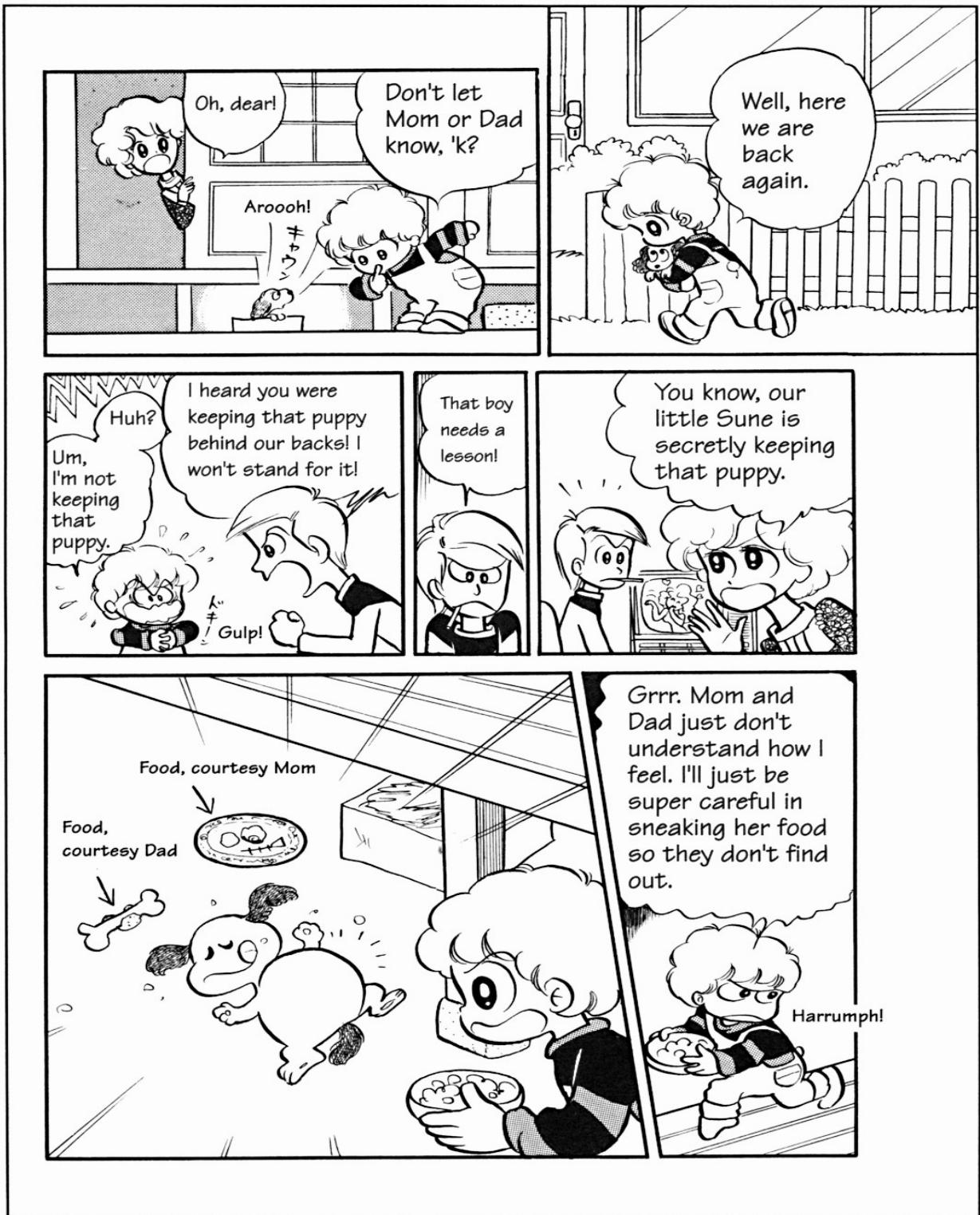
Make Your Own 4-Paged Manga 2

Page 3

The story's climax occurs here. Have the story take a turn that will thrill your readers. It is also acceptable for you to develop your story using the climax as the springboard.

Climax

Normally, in situations like this, the child returns to consult Mom and Dad one more time, only to find out that they were themselves feeding the puppy in secret, thus causing the story to take a turn.



Page 4

This is the where the final punch is delivered. Try to conclude the story with an impressive ending.

Conclusion

Despite that Mom and Dad finally give their permission to keep the puppy, she runs away.



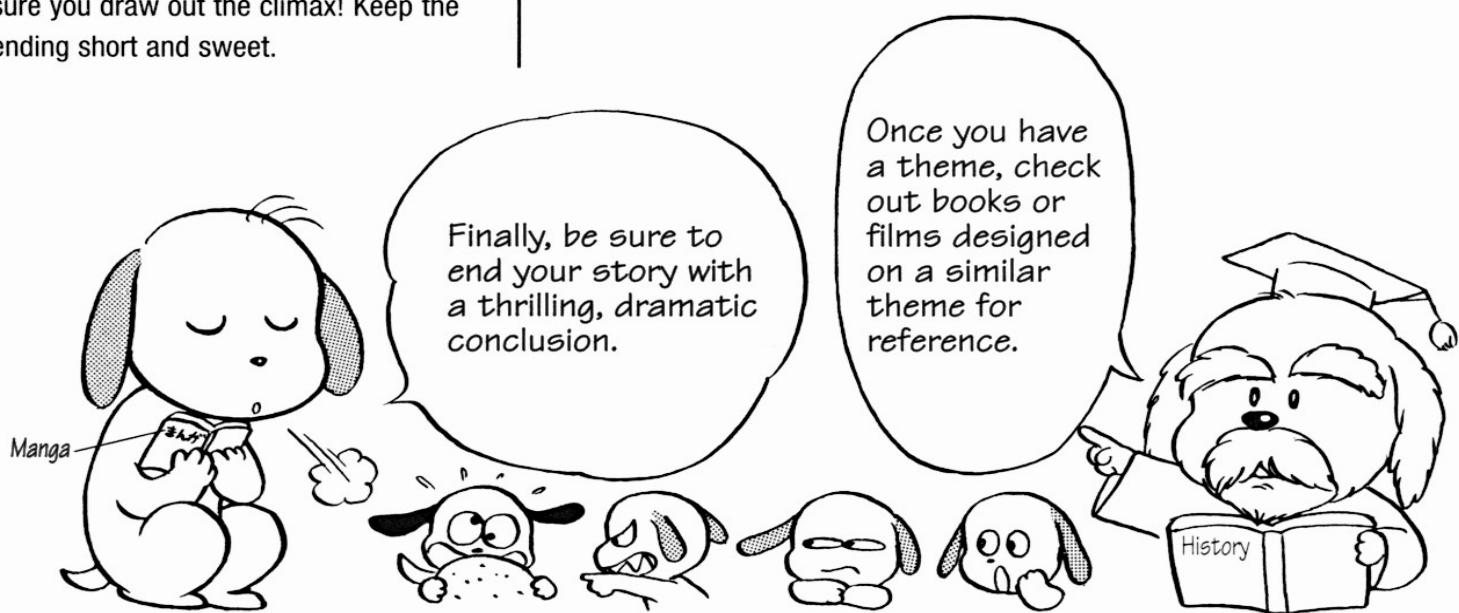
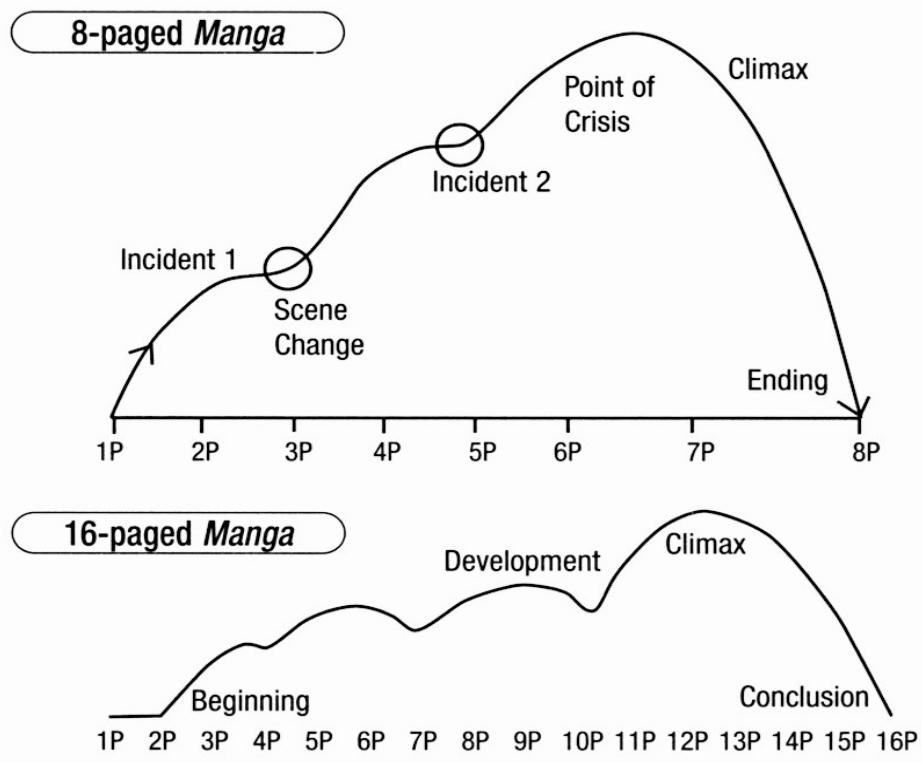
Creating Full-Length Manga 1

How to produce full-length Manga

You will find creating full-length *manga* that is longer than 16 pages is a simple task if you consider beforehand what sort of scene you would most like to draw for the climax. Then the lead character(s) and the place and time of the action (beginning) should all fall naturally into place, as well as the conclusion. All that remains is for you to somehow connect the climax to the beginning, which of course is the story's development. If you can make the development interesting, then the resulting product will also be interesting. For *manga* that is 32 pages or longer, add a minor climax every 5 to 6 pages and add a major climax somewhere in the latter half of the story.

Examining at a story's structure page-by-page

Breaking down the story's components, we see that the most number of pages are spent on the story's development, followed by the introduction and the climax. Make sure you draw out the climax! Keep the ending short and sweet.



Designing the page layout for 8-paged manga

Distinguish between the single, splash page and the spread pages. Scene changes will occur several times during the course of the *manga*, so provide the reader with a clear explanation each time. Since the format is short, keep the plot simple. Limit the beginning and conclusion to 1 page each.

Remember to include speech balloons.



Beginning

① Splash page
A Girl and A Boy



Designing the page layout for 8-paged manga



A House



Development

③ A glass window breaks.



A Park



Development

② 2 pals having fun practicing batting

Development

⑤ The friends blame each other and begin to fight.



Development

④ An angry person emerges, and the 2 friends hide.



Overgrown grass

Climax

⑦ The 2 are scolded.



Development

⑥ The noise created by the 2 fighting gives away their hiding place.



Nothing should be drawn in the gutter, indicated in grey.



Conclusion

⑧ The 2 realize that they were wrong to fight and make up.

On the way home

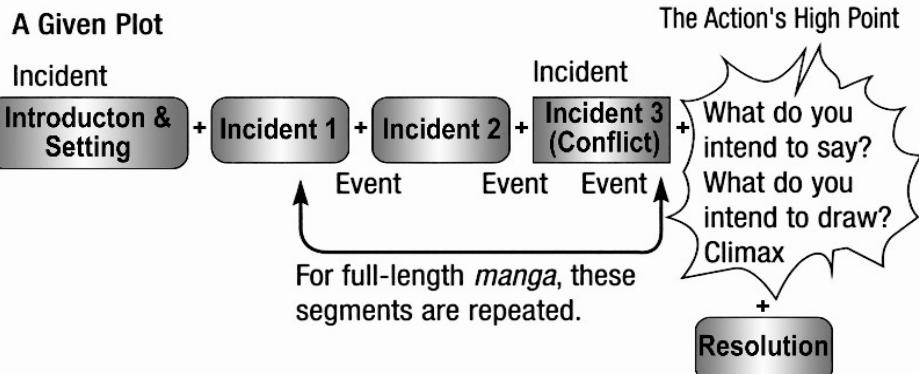
Creating Full-Length Manga 2

Arrive at a theme

Incorporate a number of minor incidences and occurrences to progress your story. Take care to maintain an integrated thread connected them to prevent your unifying theme from becoming disjointed.

Establish the layout for the full-length manga

If you attempt producing an original copy of full-length *manga* from beginning to end, you may find that you have become dissatisfied midway through the project and are not sure how to rectify the problem. If you do find yourself in such a situation, write down an outline of the story's main contents. This constitutes the story's plot. Once you have summarized the plot, produce a general layout with lettering and rough sketches. Arrange the panels anyway you please. Allot a minimal amount of space to minor incidences of the story. Use extensive space for key parts and drag them out.



Get into the habit of visiting the library and doing research.

A little research will give flavor to your story's theme.



Researching topics you find interesting is fun!

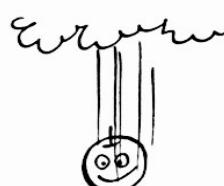
Ideas are not born in a vacuum.

Have a look through your sketchbook.

Do you sketch? If you never sketch, pick up a pencil and some paper and find something to draw?



Next, play an association game, linking various words.



There's gotta be an idea somewhere.

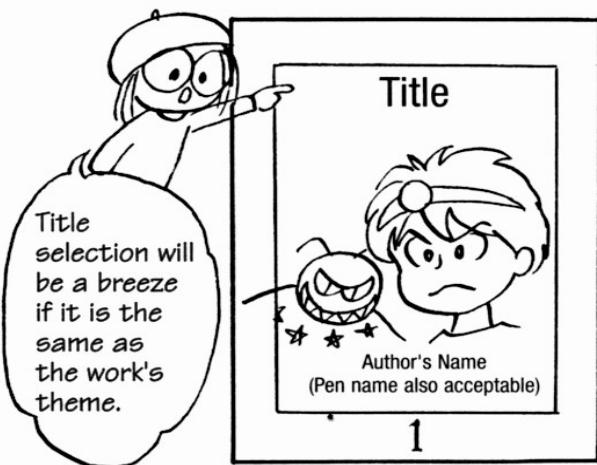
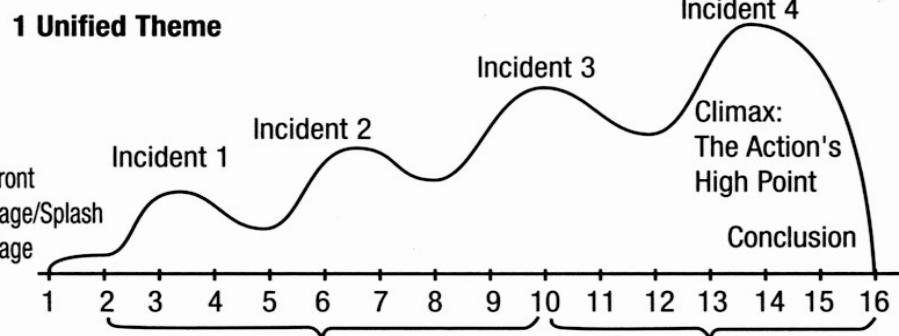


Why did the apple fall? Because it was dropped by a witch. Why did the witch drop the apple?



16 pages is the most common length for story manga.

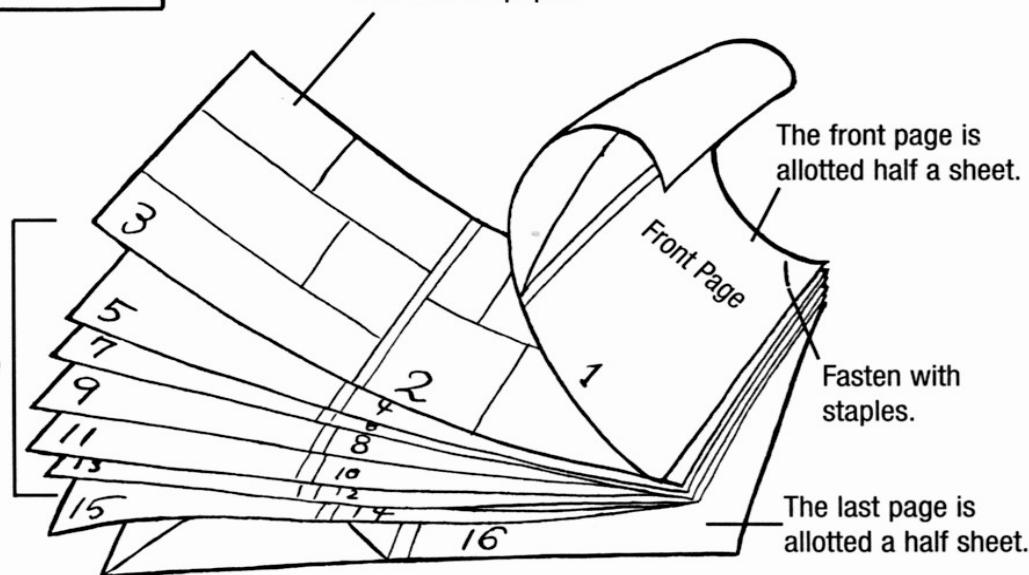
Those intending to create full-length manga should first practice by producing a relatively concise 16-page work. Select a single theme and include about 4 to 5 incidences to occur in the plot.



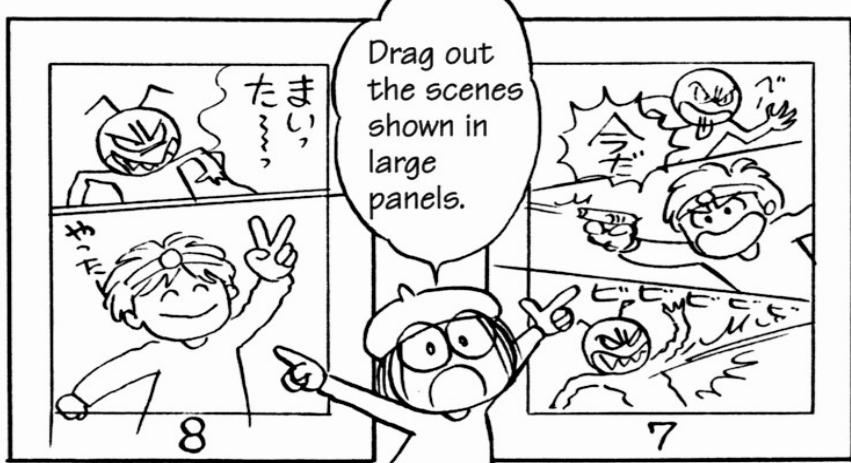
This is where the author makes use of his or her skills in plot development.

This is where the author includes any key artwork.

Draw 2 pages per sheet of B4 paper.



The most critical point is that you avoid rushing the story's progression.



Connecting Panels

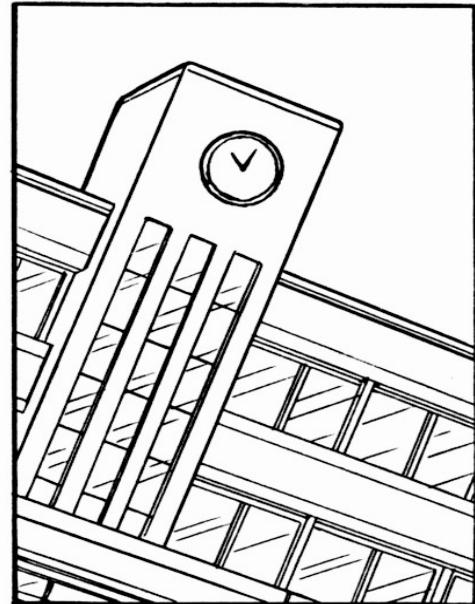
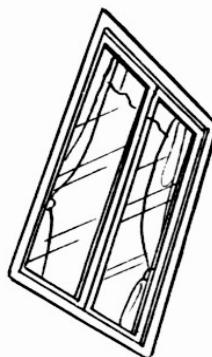
Change the scene

Scene changes occur several times during the course of any *manga* that is 4 pages and longer. When changing scenes, add a panel that indicates the change to segue.

1

Changing Locations

Drawing a coffee cup creates a scene where a character is drinking coffee. Likewise, drawing a building, a landscape, a clock, etc. suggests a change has taken place in the location or the time.



2

Indicating the Passage of Time

Visual images allow you to describe the passage of time in a readily understandable manner.



The image of a wilting flower suggests the passage of the amount of time taken by the flower to wilt.



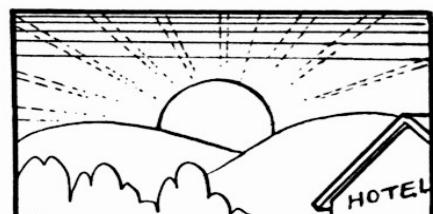
Images of calendar pages suggest the passage of a long period of time.



Depicting crows cawing against a dim background suggests nightfall.



Showing laundry hanging on the line to dry suggests clement weather.



Showing the sun rising over the hills suggests the beginning of a new day.

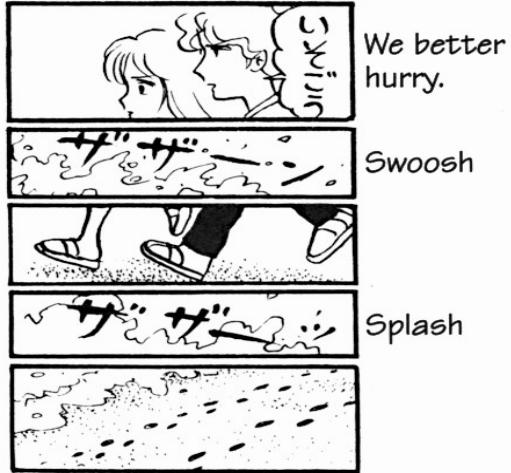


Showing a building together with the sky suggests simultaneously both the location and the time.

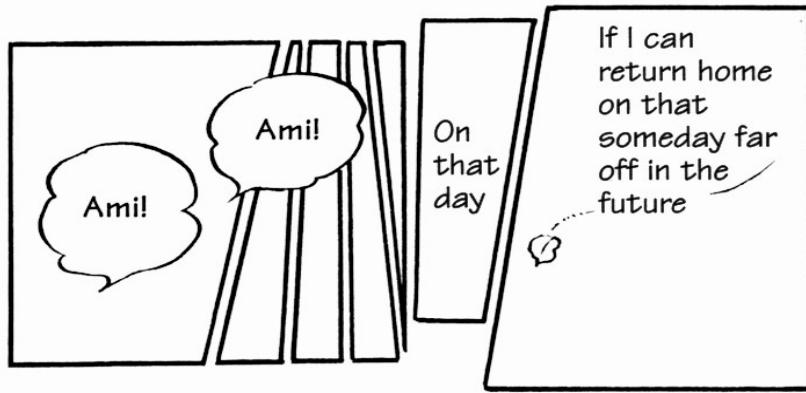
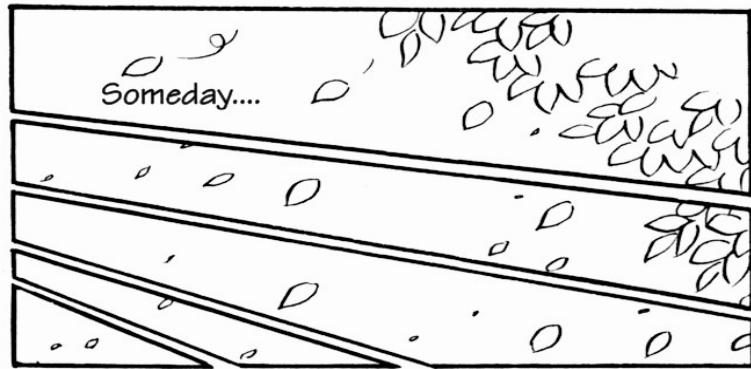
3

Modes of Representation Particular to Manga

Panel design can also suggest the passage of time.



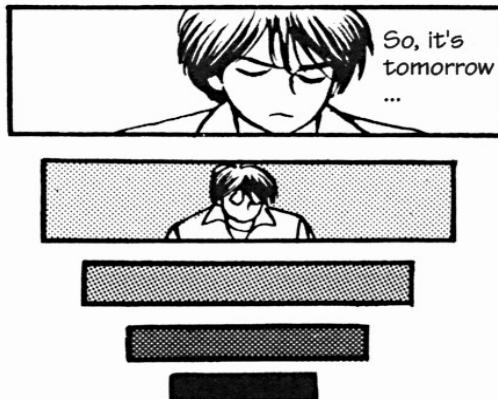
Alternate images of the ocean and people to suggest 2 actions occurring simultaneously.



Splitting panels may also suggest the passage of time.



Use panel design to indicate transitions and changes. This panel design suggests all of these incidences are occurring at the same time.



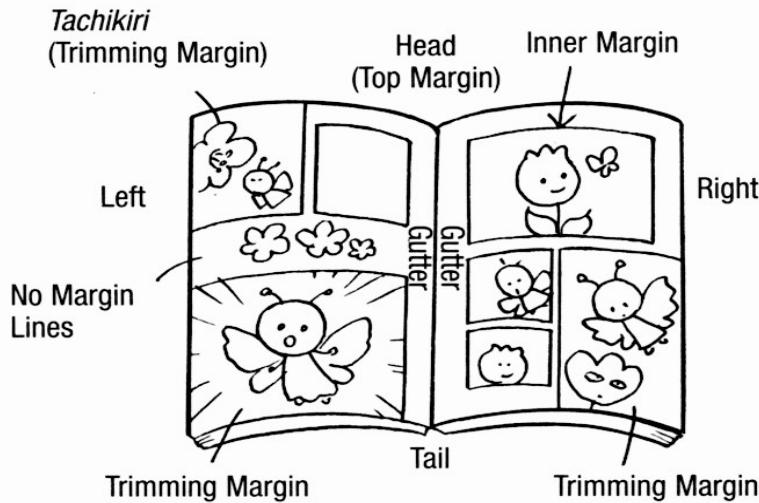
The further down the eye travels, the more time has passed, indicating that the character is absorbed in thought.

The Trimming Margin/Bleed

Exploit the trimming margin when creating your *manga*.

The original copy may be drawn with lines and marks extending beyond the inner margin up to the *tachikiri* (trimming margin) where all printing ends.

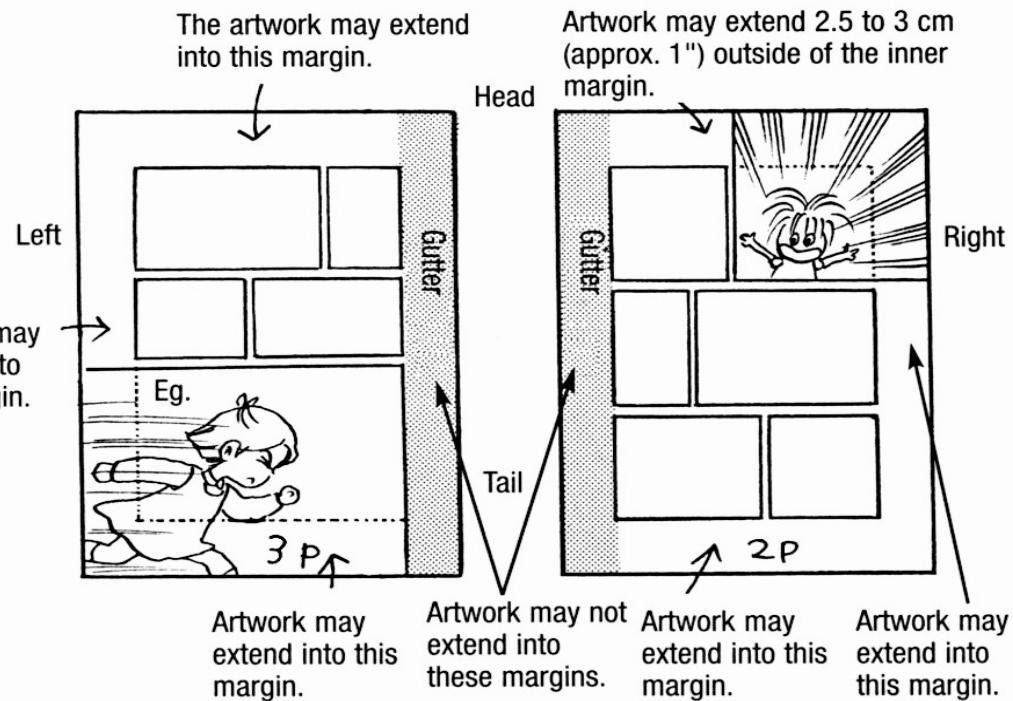
Given consideration to book and magazine binding when intending to exploit the trimming margin and add large images.



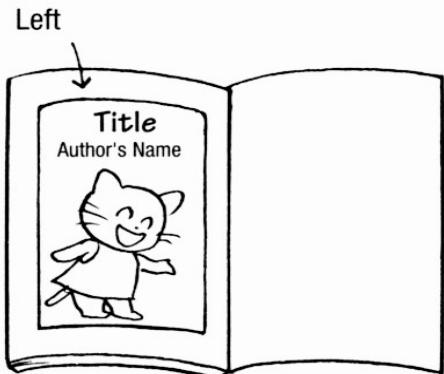
Be familiar with bookbinding: points of caution when dealing with the trimming margin.

Any marks or drawing extending into the gutter will be difficult to see once the book is bound. Consequently, not drawing in the gutter is recommended.

Artwork may extend into this margin.

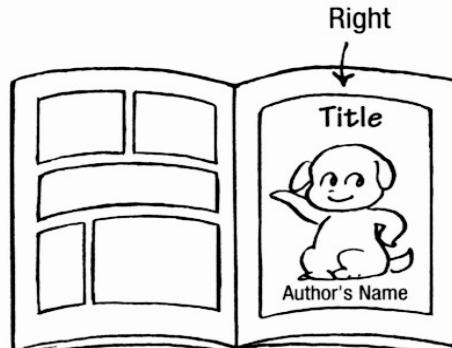


Single Front/Title Page vs. 2-Page Spread



Single Front/Title Page

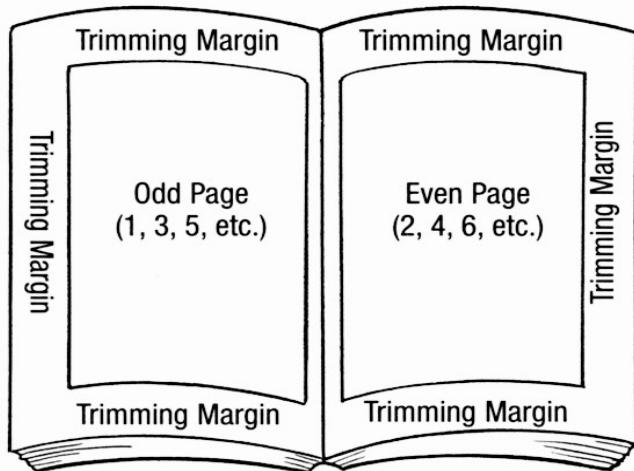
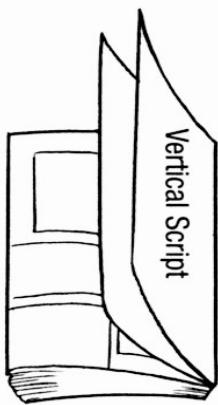
This is the most common format. Following this page is a 2-page spread.



2-Page Spread

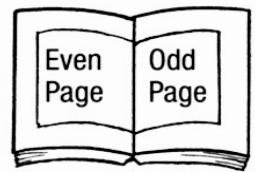
When the story begins on an even page, then it starts with a 2-page spread. In such cases, the splash page may carry over to the next page. (See p. 51)

With vertical script,
the book opens to
the left.



On odd pages, the trimming
margin on the fore-edge falls
on the left side.

With horizontal
script, the book
opens to the right.

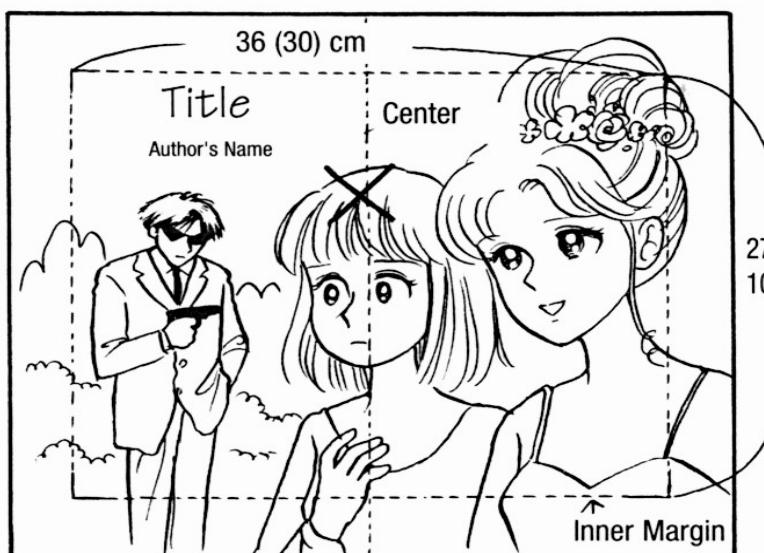
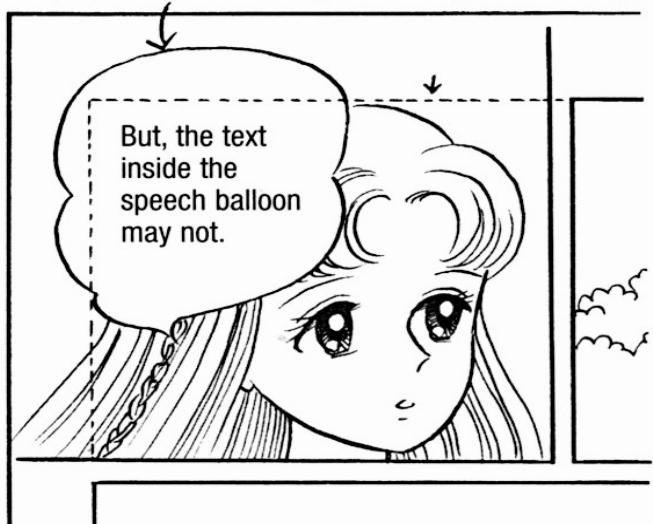


On even pages, the trimming
margin on the fore-edge falls
on the right side.

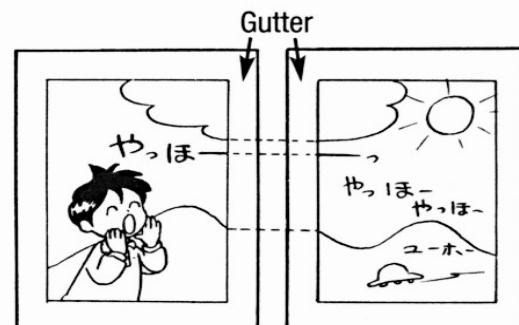
Attention!

Make a sincere effort to
ensure that anything
important, such as a
character's face or lettering,
remains within the inner
margin.

Only speech balloons may extend beyond the margin.



When drawing large-format artwork
expanding over a 2-page spread, I
recommend drawing both pages on a single
large sheet of paper. If you intend on drawing
the 2 pages separately, give proper
consideration to where the gutter will lie.



Developing Characters

Develop characters appropriate to *manga*.

In addition to an interesting story, *manga* also requires colorful characters to make it even more appealing. Give the characters appearing in your story well-developed personalities.

You could use an old, time-honored character.



A beautiful, yet tough mother



The cute girl-next-door looking eager to do a good deed.



The family cat



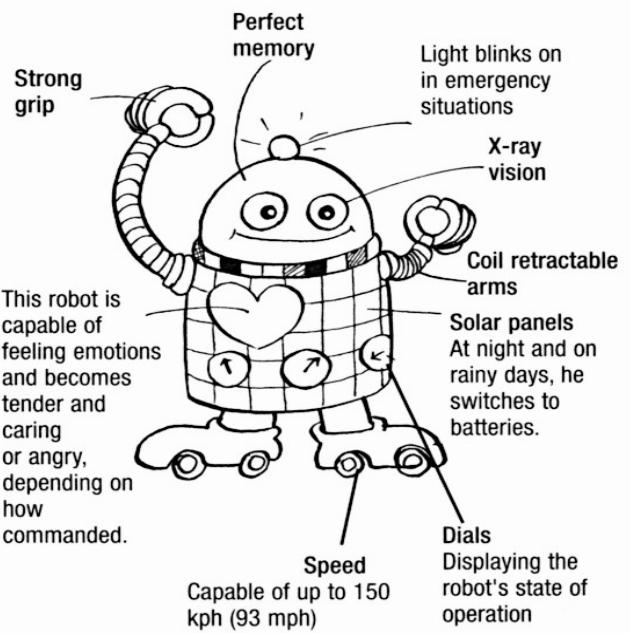
In the case of comedy manga, be bold when rendering the characters' facial expressions and movements.



Jago (Cat)

This cat is as dirty as a garbage can. Despite being tiny and afraid of his own shadow, this kitty does not trust people and is a bit nippy. Consequently, this kitty is not the slightest bit cute when he comes to the kitchen, looking to get fed. Yet, for some reason, we still feel sympathetic toward the grump.

① Personality	Habits, interests, special abilities, faults
② Idiosyncrasies	Weaknesses, likes and dislikes
③ Physical Type	Large, small, plump, thin, curvaceous, brawny
④ Style	Clothes, eyeglass frame design
⑤ Background	Age, gender, occupation, name, location of home
⑥ Relationships	Family makeup, familial circumstances, friends, presence of a love interest, whether or not the character is a momma's boy, etc.

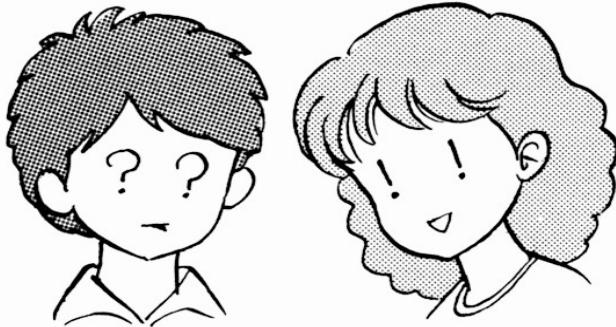


This robot is capable of feeling emotions and becomes tender and caring or angry, depending on how commanded.

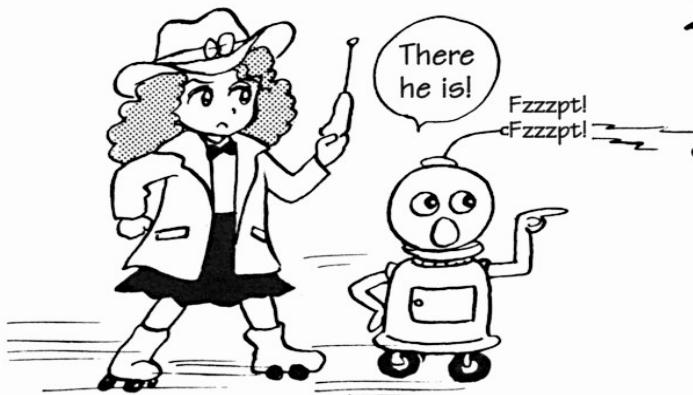
Sample Characters

The Lead Character

This should be either a personality-type that appeals to you or who has mass appeal.



Here we have a gumshoe/robot team: Detective Kawai Kawai and her state-of-the-art robot, Ryusei ("Meteor"). She is desperate for romance and tends to fall for handsome rogues.

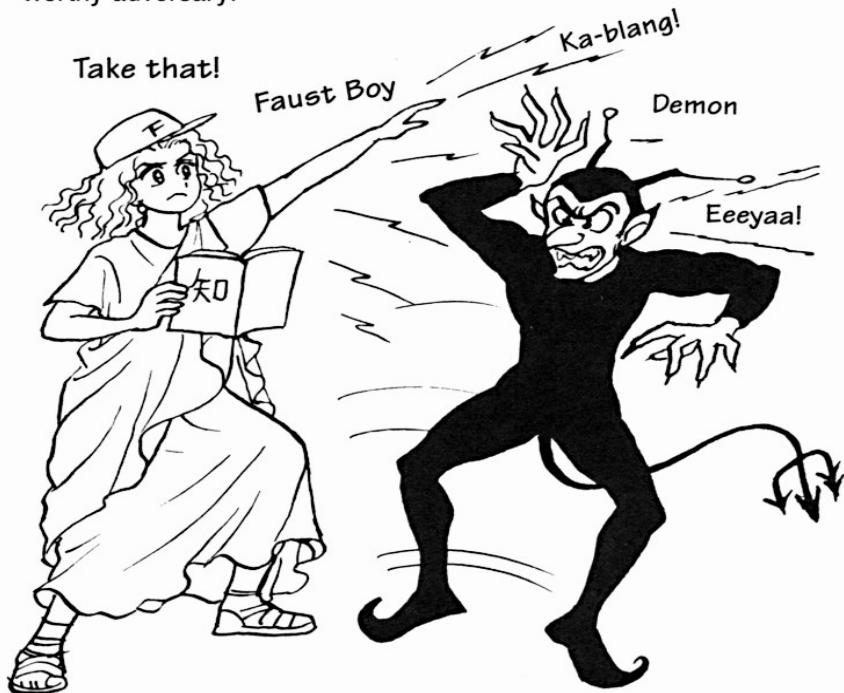


While following Ryusei's tracks, Detective Kawai finds her heart inadvertently stolen.

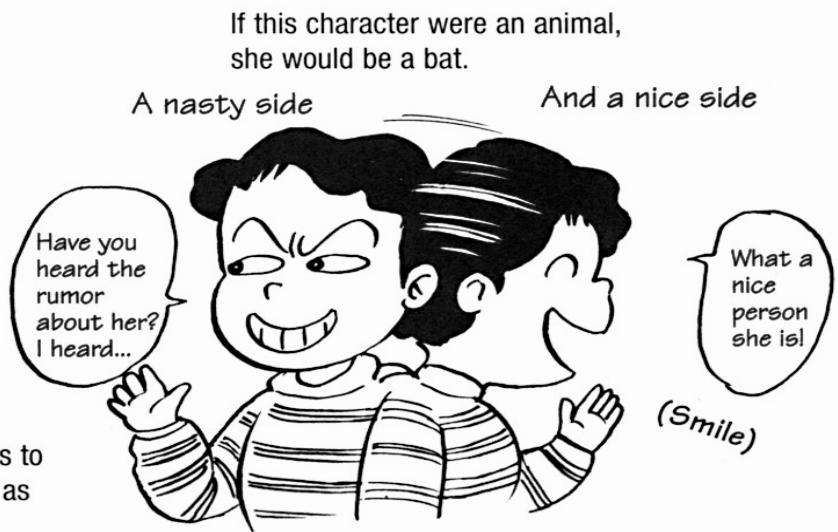


Sunerarian (see pp. 40 to 43) is a 6th grader with peevish propensities and who fails to listen to others once he's in a snit. He's a big boy and tends to throw his weight around. However, he is as gentle as a lamb toward smaller kids and girls.

Characters battling on the side of justice need a worthy adversary!



The mysterious thief/magician



Plan carefully the background and the story and create meticulously developed characters.

Actual Characters [From *Omasena Yumin* (Literally "Precocious Yumin")]

Background:

Yumin is a little girl with extraordinary powers, born in a top secret ESP research institute. Yumin discovers love by reading books, which inspires her to escape from the institute. She then meets Kei, a high school student, and takes up residence in his apartment.

Story:

Yumin falls in love with Kei. Whenever an attractive girl approaches Kei, Yumin becomes jealous and either plays a trick or uses her powers in hopes of turning Kei's head in her direction. Yet, she never succeeds in her attempts, and ultimately, Kei just treats her like a kid. In also attempts to attract Kei by inviting him on dates, but her endeavors always end in failure. In return, Kei looks after her with brotherly affection.

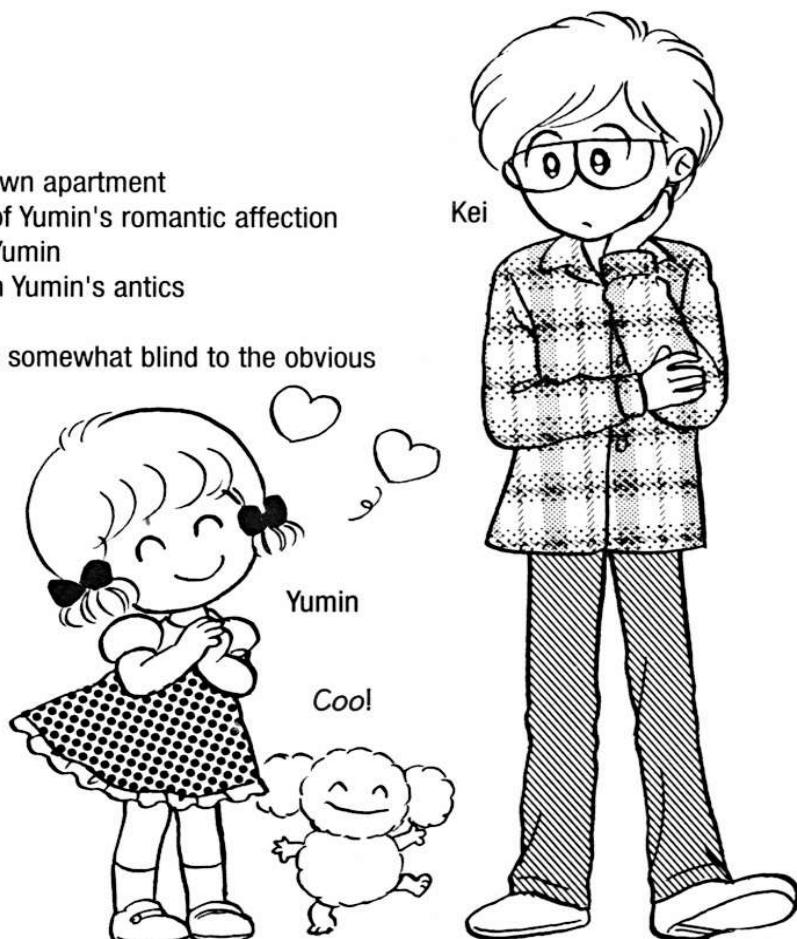
Kei

- A high school student living in his own apartment
- Is, much to his chagrin, the object of Yumin's romantic affection
- Feels brotherly tenderness toward Yumin
- Somehow has become caught up in Yumin's antics
- Is friendly and compassionate
- Despite his good nature, Kei can be somewhat blind to the obvious

Yumin

- A 7-year old girl gifted with extraordinary powers who escaped from an ESP research institute
- Has fallen desperately in crush with the gentle Kei
- Will do anything to get Kei to look her way
- Is cheerful but constantly demands attention
- Is precocious, very nosy, and hates to be treated like a baby
- Is extremely curious
- Is enamored with love and dreaming

The more detailed a character's background, the more depth that character will have. In fact, devising background details that might not necessarily be referenced in the *manga* itself could potentially lead toward new, exciting ideas.



Chapter 3

Drawing People and Animals

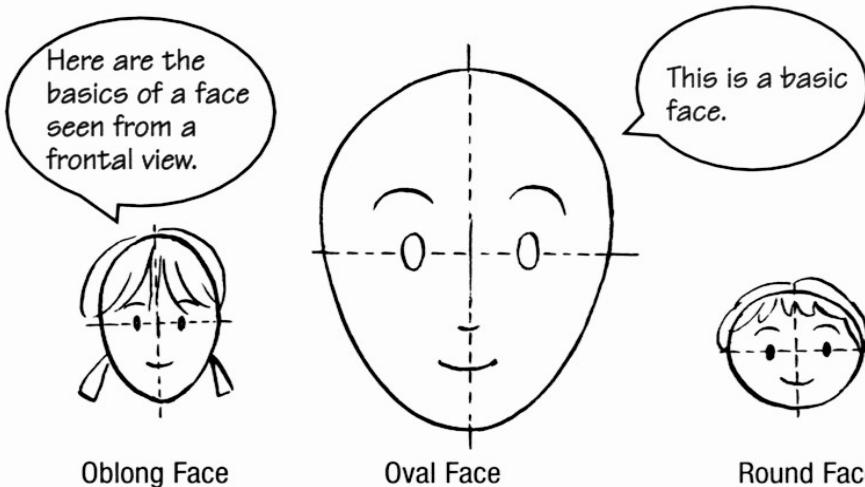
Movement and facial expressions are critical to *manga*. The same holds true whether the protagonist is a human or an animal. Practice drawing again and again and try to arrive at your own *manga* style.



Drawing People

Faces are key to *manga*!

The way a character's face is rendered is important even to story *manga*. Once you become proficient at drawing a variety of facial expressions, your *manga* will become that much more interesting.

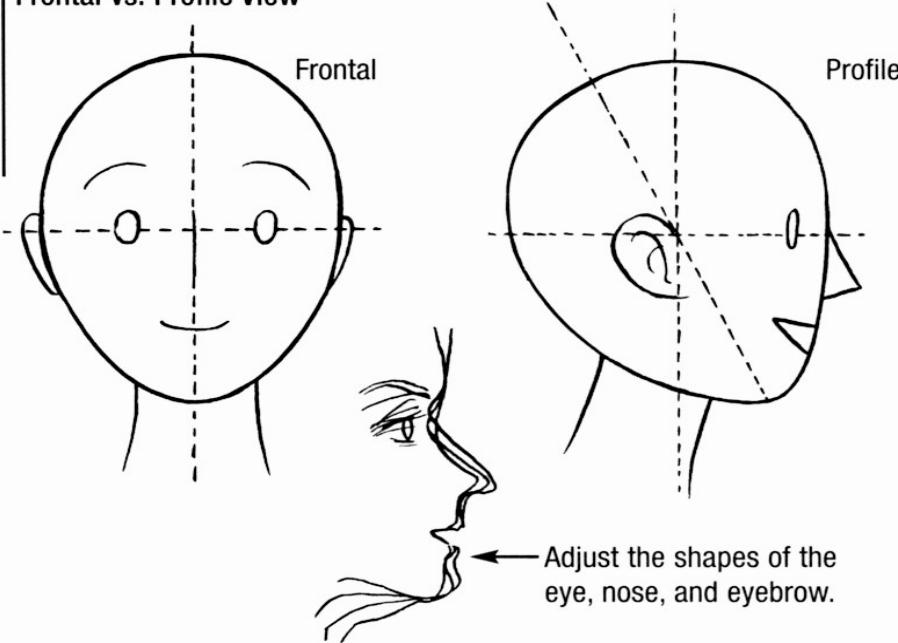


Faces in profile

The position of the eyes and nose remain the same even when the face is in profile. The face changes depending on the curves of the eyebrow, eye, and nose.



Frontal vs. Profile View



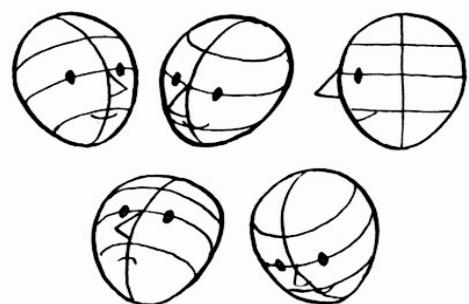
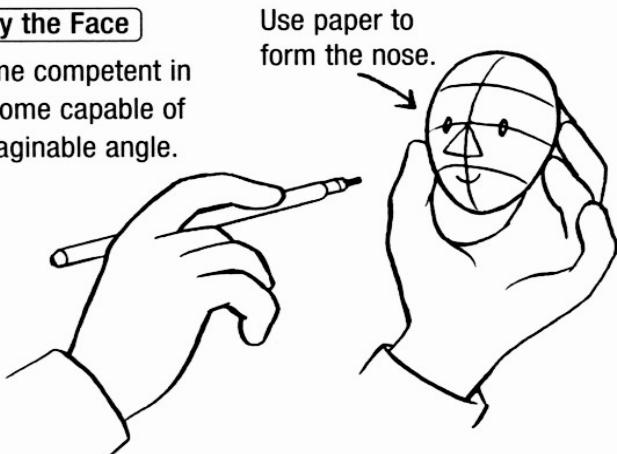
Experiment with shifting the face

The eyes turn down when the face is looking downward and turn up when the face is looking upward. Refer to how faces are drawn in other artists' *manga* and then try drawing yourself.



Using Eggs to Study the Face

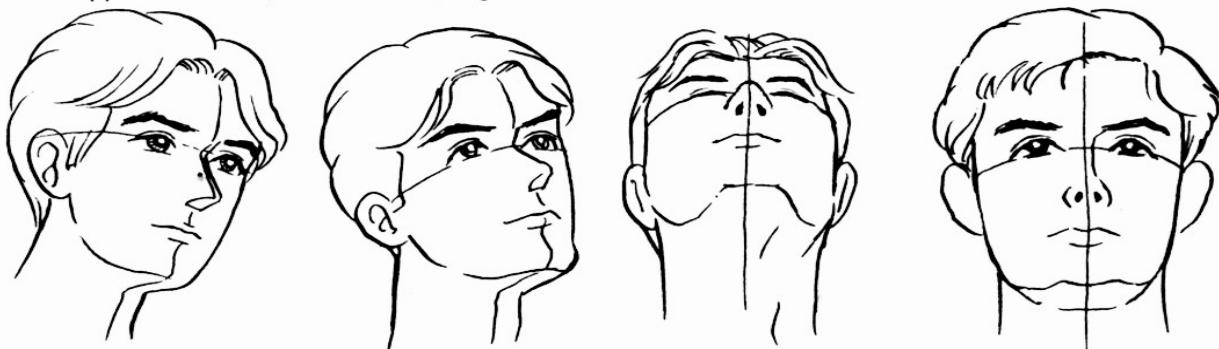
Once you have become competent in drawing, you will become capable of drawing from any imaginable angle.



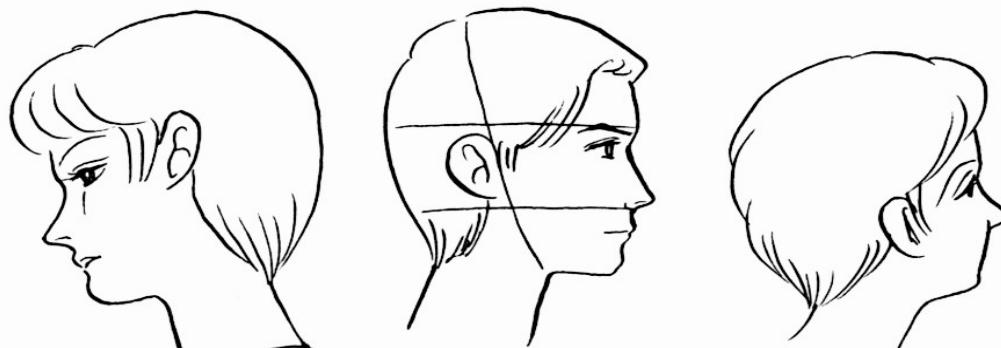
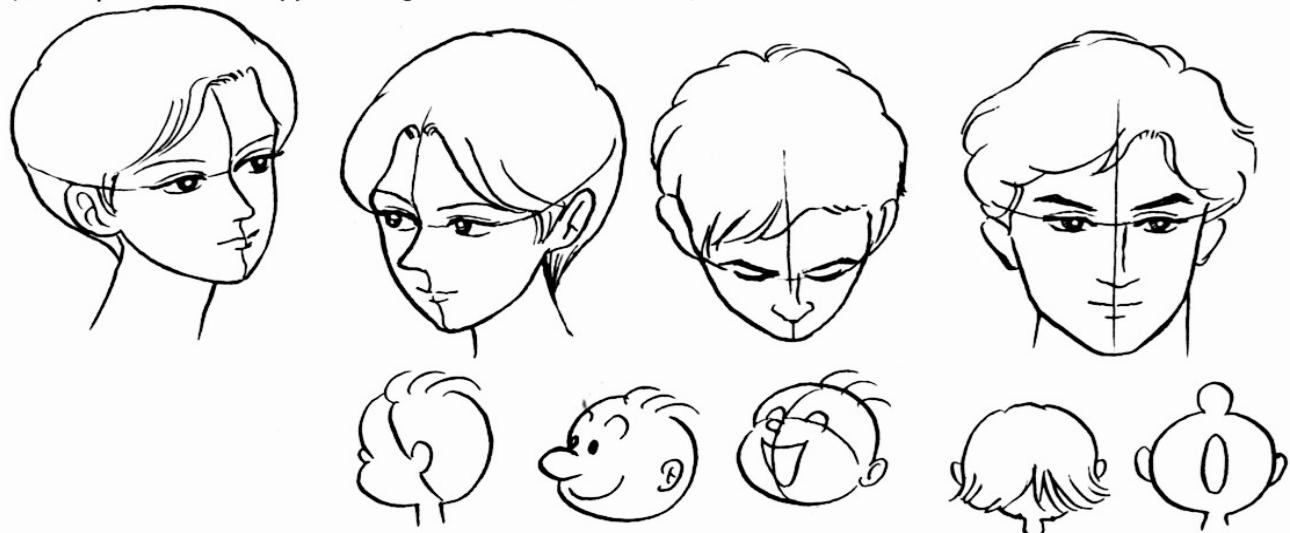
Draw lines, eyes, and a nose on an egg and study how the positions of the eyes and nose change at different angles.

The Appearance of Different Facial Features at Various Angles

When viewed from a low angle, the eyes, nose, and mouth curve upward, the top of the head appears smaller, and the chin, larger.



When viewed from a high angle, the eyes, nose, and mouth curve downward, the top of the head appears larger, and the chin, more pointed.

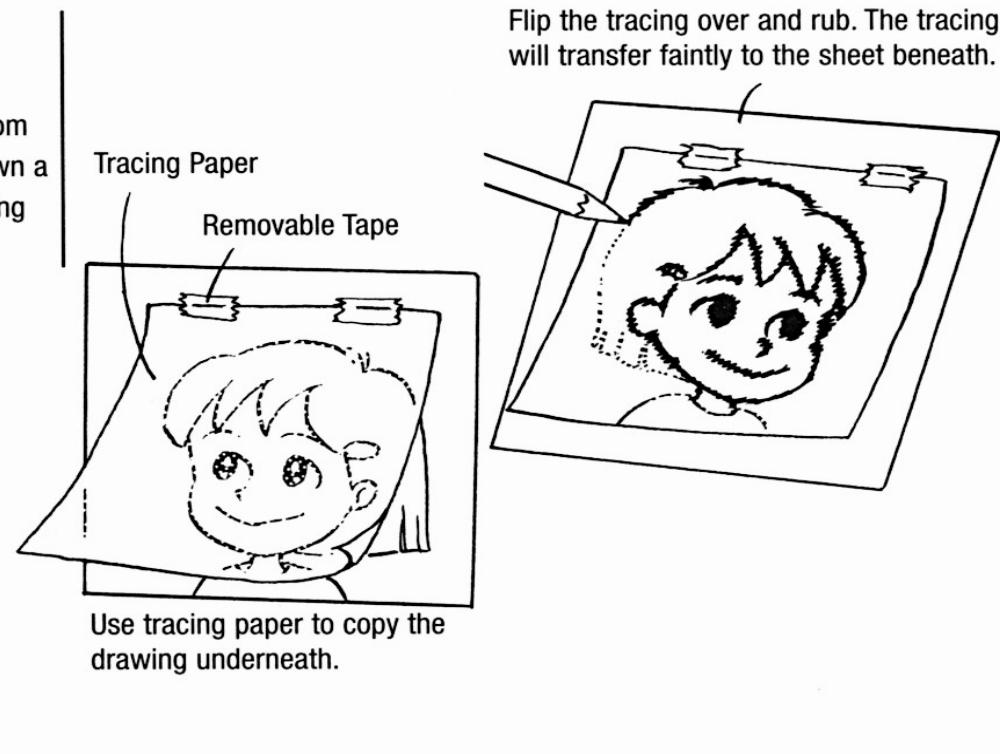


The various facial features change in appearance depending on the angle. For that reason, I recommend checking out faces in sketches by other artists and books on the cinema.

Drawing Faces 1

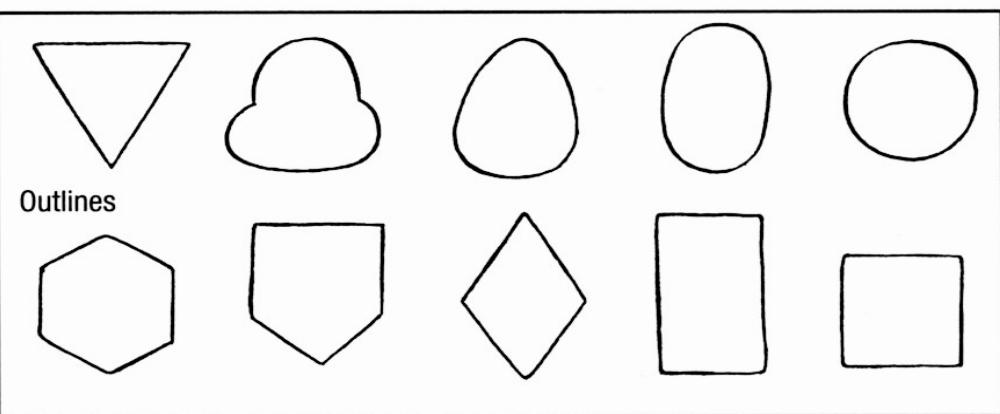
Drawing faces in reverse

If you are experiencing difficulties in drawing faces in reverse, try tracing from another sheet of paper. If you do not own a light table, use a glass window or tracing paper instead.



Various facial features

There are many ways to draw each facial feature.



Eyebrows



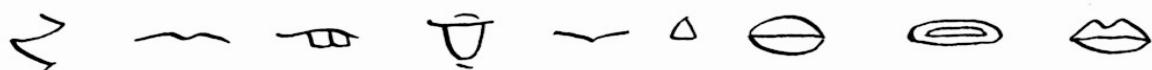
Eyes



Noses



Mouths

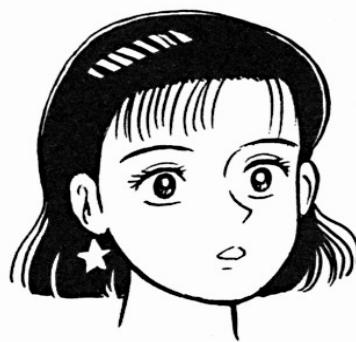
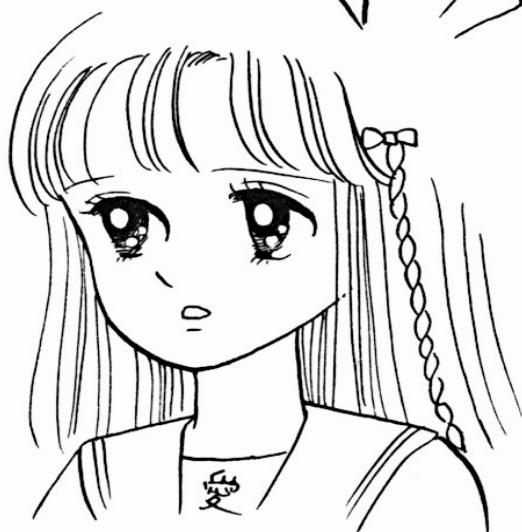


Study various artistic styles.

There are even trends in how the face is rendered, so look at many examples of how other artists have drawn the face and hair, and try to come up with your own personal style.



Carefully consider the direction of the light source when giving hair a glossy shine.



If you want to make sure the face does not appear unnatural in any way, flip the drawing over and see how it looks in reverse.



The eyes' position shifts according to the character's age

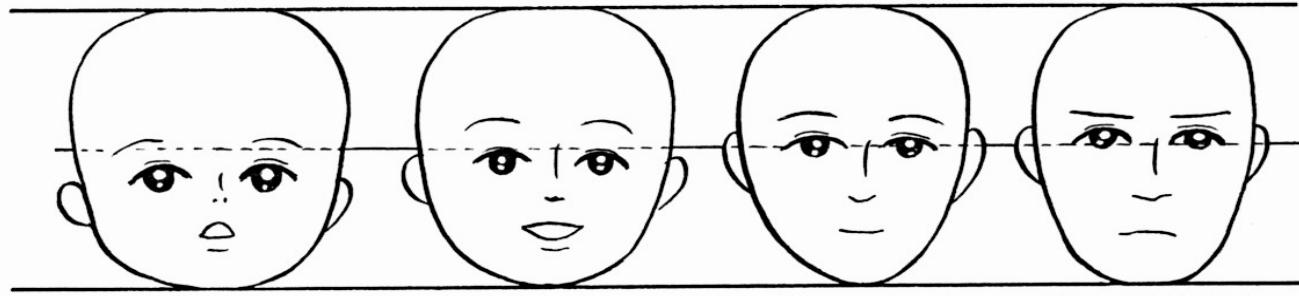
The face takes on an infantile appearance when the eyes are lower than center. As the eyes rise, the face takes on a more mature look.

Infant

Child

Woman

Man



Eyes below center

Eyes slightly lower than center

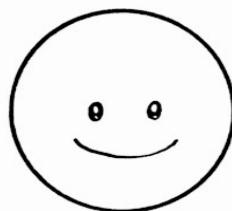
Eyes centered

Eyes slightly higher than center

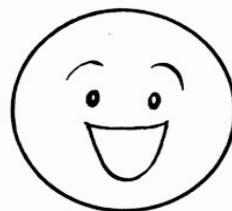
Drawing Faces 2

Various facial expressions

Facial expressions are extremely important. A multitude of facial expressions can be represented through manipulation of the shapes of the eyebrows, eyes, and mouth. In particular, facial expressions tend to be exaggerated and obvious in comedy *manga*, so use them as reference.



"Tee hee!"



"Ha ha!"



"Uwaa ha ha ha haaa!"



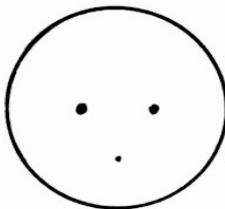
"Hmph!"



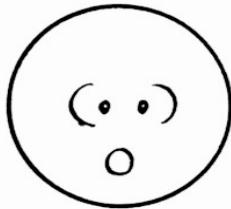
"Grrr!"



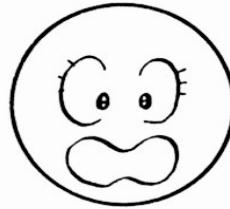
"Why you &%@&*\$\$^!?"



"Huh?"



"Wha?"



"Yipes!"



Aaaah!



Panic!



Sniffle, sniffle



Sob



"Waaaah!"



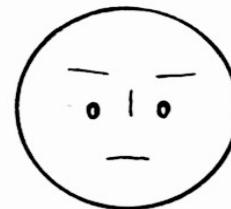
Glance



"I just know it won't work out."



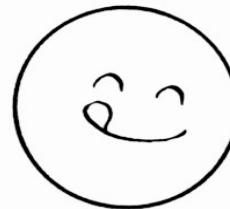
Feeling dizzy



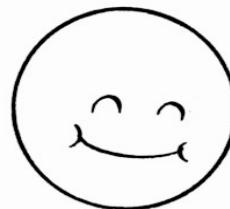
Being serious



"Snarl!"



"Yum!"



Munch! Munch!



"Harrumph!"



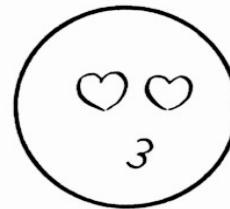
"Is it hopeless?"



"Heh heh heh!"



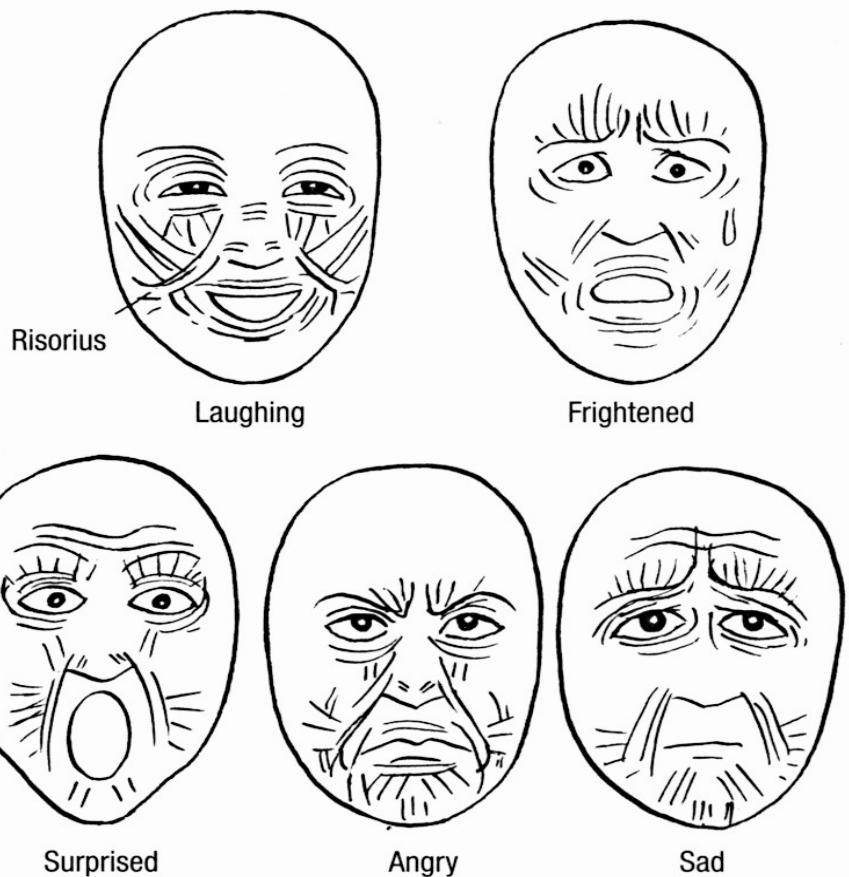
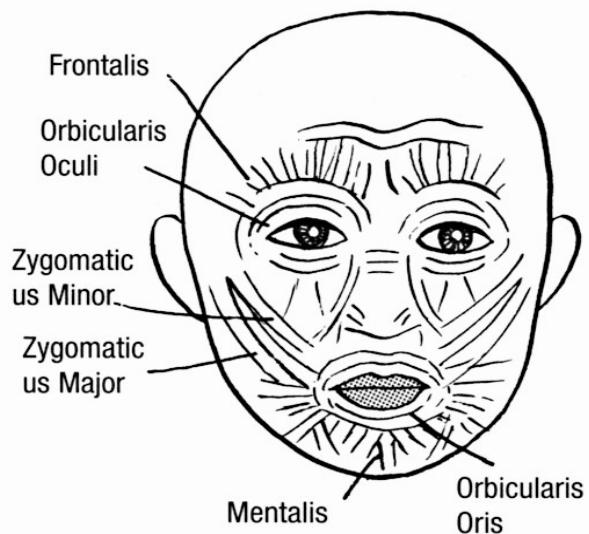
Sleepy



"Mwah!"

Facial muscles and expression

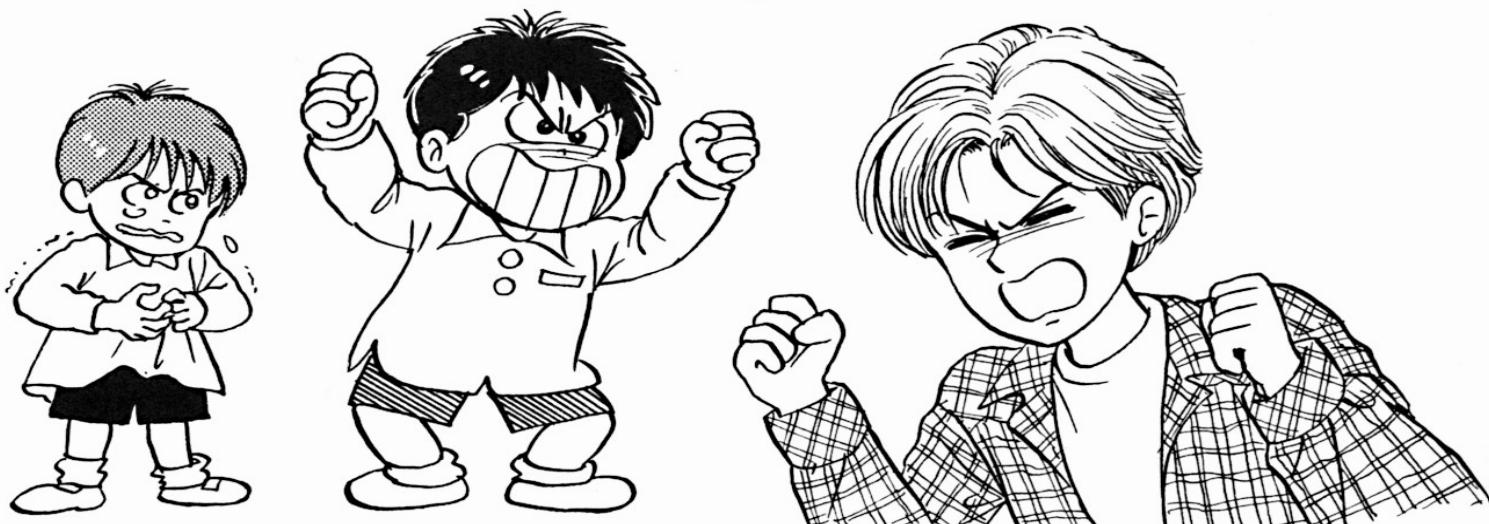
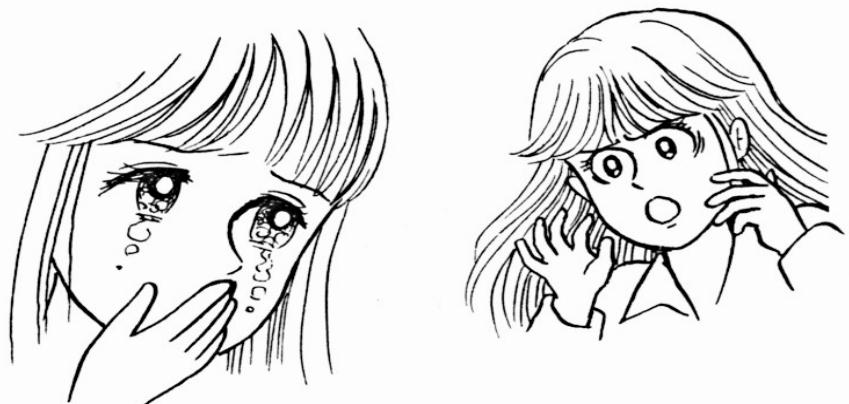
Facial muscles affect the appearance of expressions.



Use the whole body to demonstrate emotion.

When depicting strong emotions, use the hands and feet exaggerating the display.

Check out other artists' work and get as much as possible of your own practice drawing.



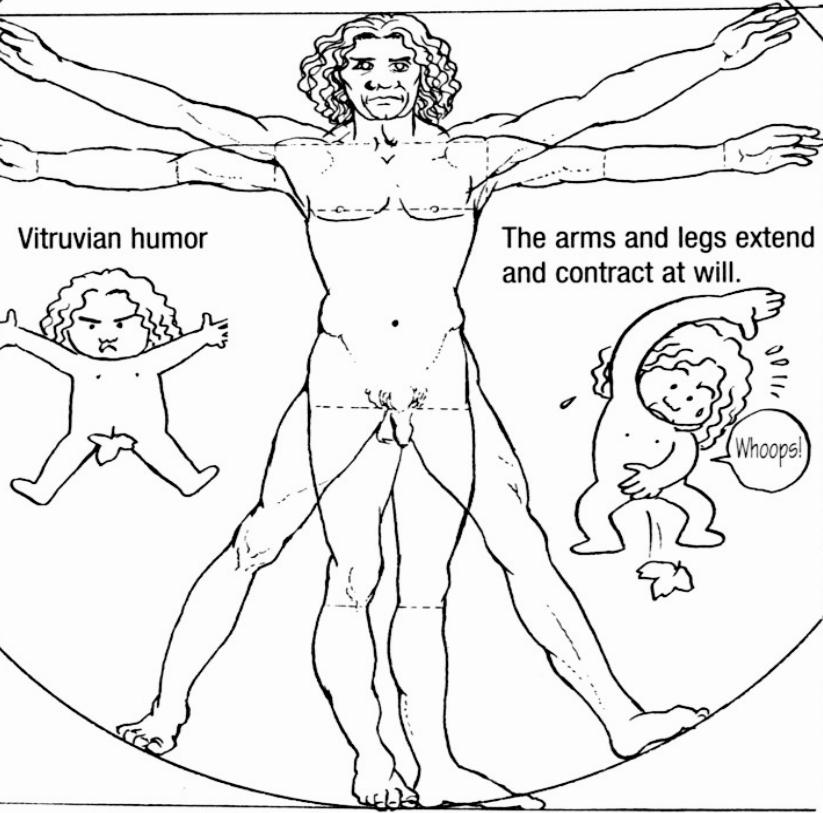
Drawing the Torso, Arms, Hands, and Legs 1

Drawing the torso, arms, hands, and legs

Now let's take a look at the arms and legs and how they should be rendered.

The mirror is an invaluable resource!

Leonardo da Vinci's *Vitruvian Man*

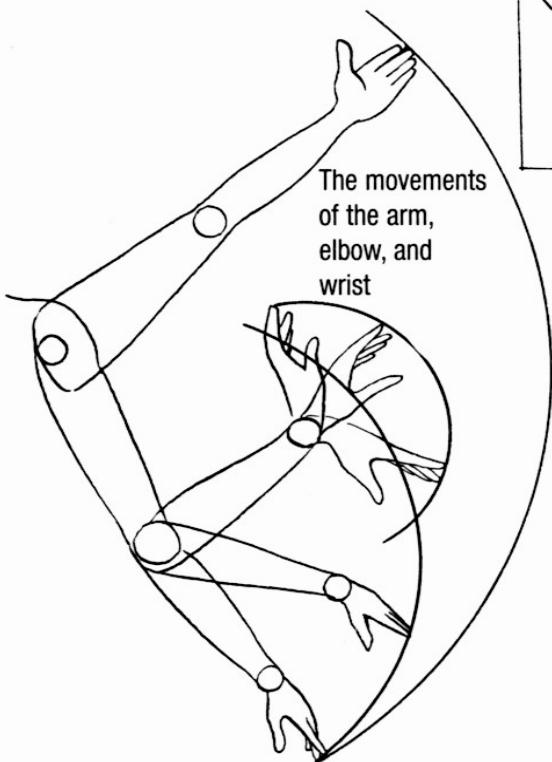


Whirl, whirl



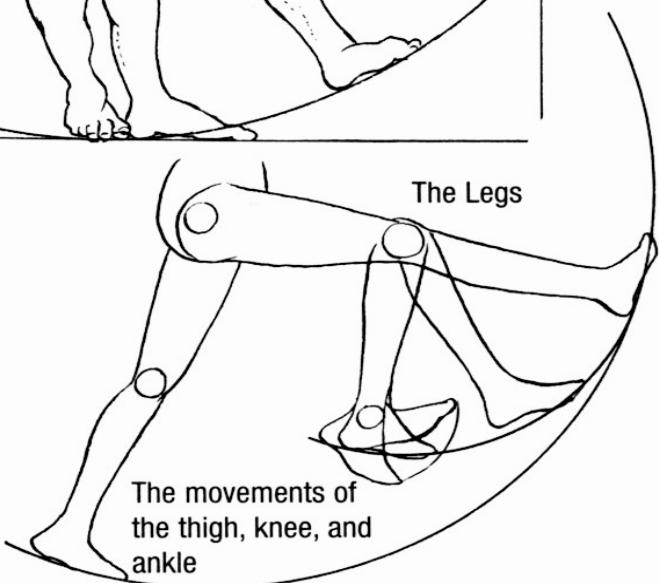
The Hands

The movements of the arm, elbow, and wrist



The Legs

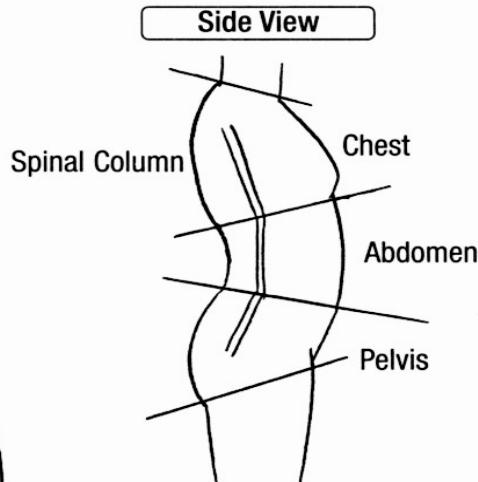
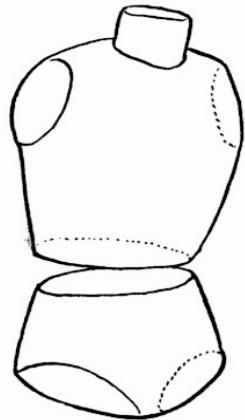
The movements of the thigh, knee, and ankle



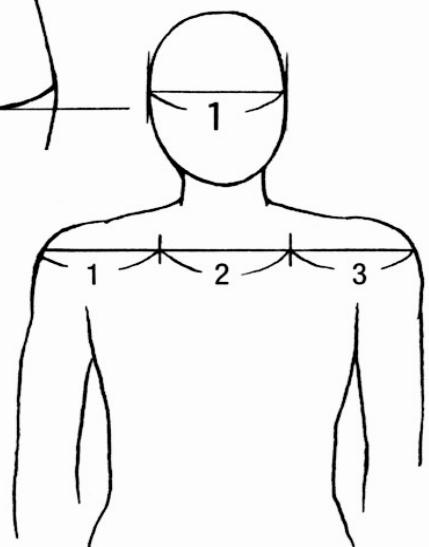
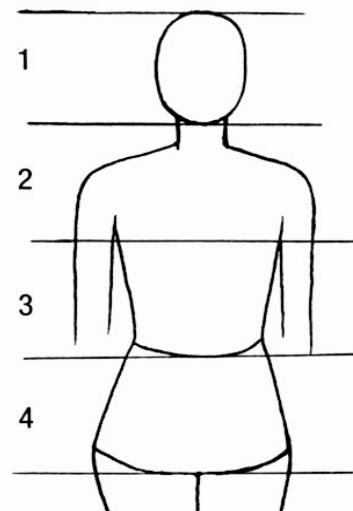
Maya Princess Kaya

The composition of the torso

The torso can be envisioned as being composed of 2 cups.

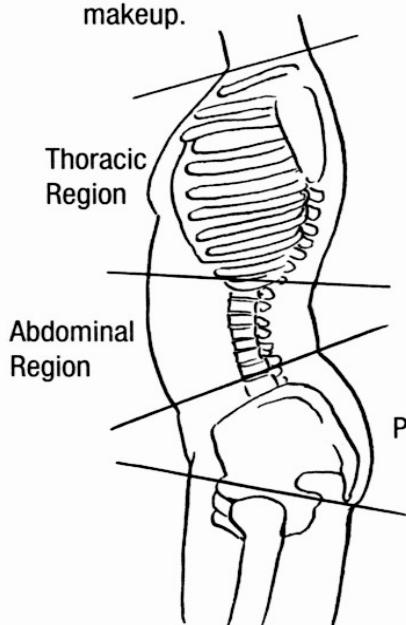


The Body's Proportions

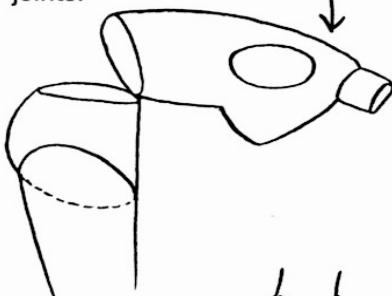


Being familiar with the body's composition will facilitate your ability to produce detailed and accurate drawings.

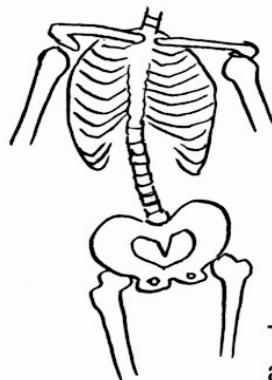
Be aware of the body's makeup.



The body moves at the joints.

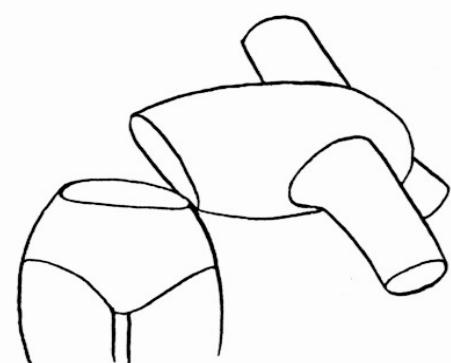


The upper body raises and lowers.



The torso moves along the spine.

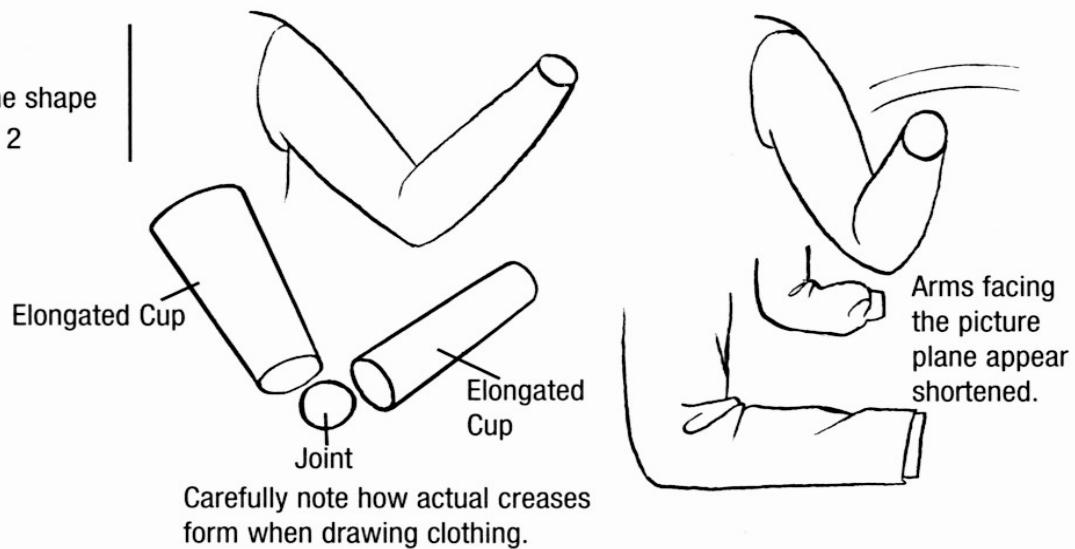
And, it rotates left and right.



Drawing the Torso, Arms, Hands, and Legs 2

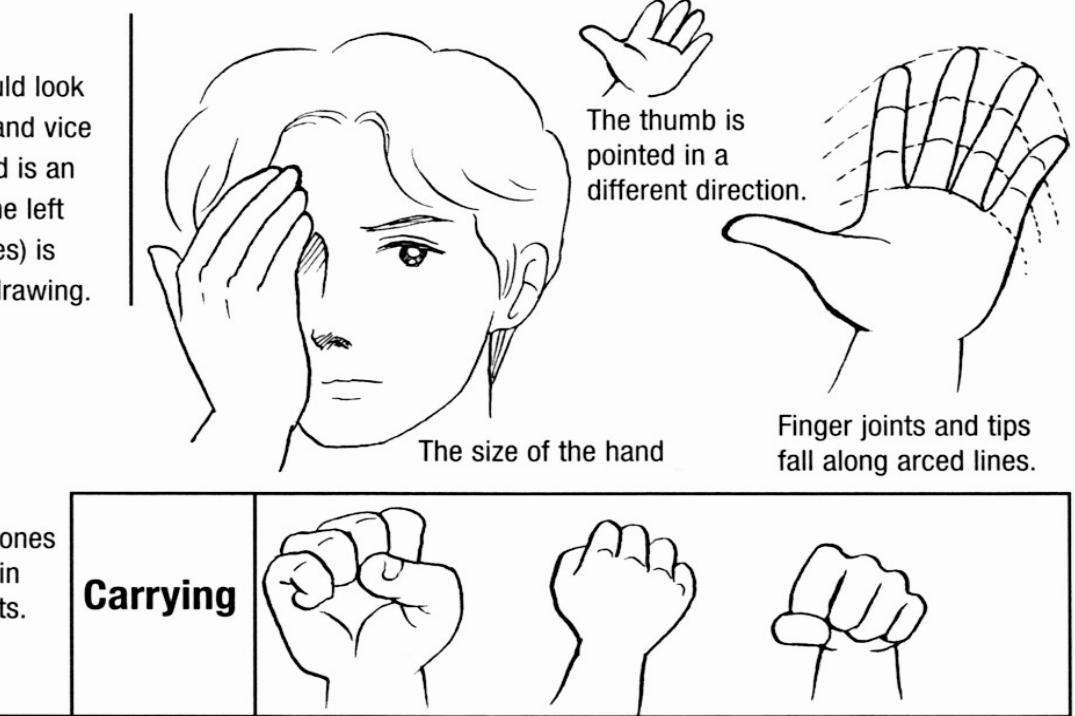
Drawing the arm

The arm is basically a cylinder (the shape of an elongated cup), divided into 2 sections attached by a joint.



Drawing the hand

Those who are right-handed should look at their left hand while drawing (and vice versa). Drawing the opposite hand is an easy task if either a drawing of the left hand (or right, in the case of lefties) is traced or a mirror is used when drawing.



Carrying



Pointing



Gripping/Holding



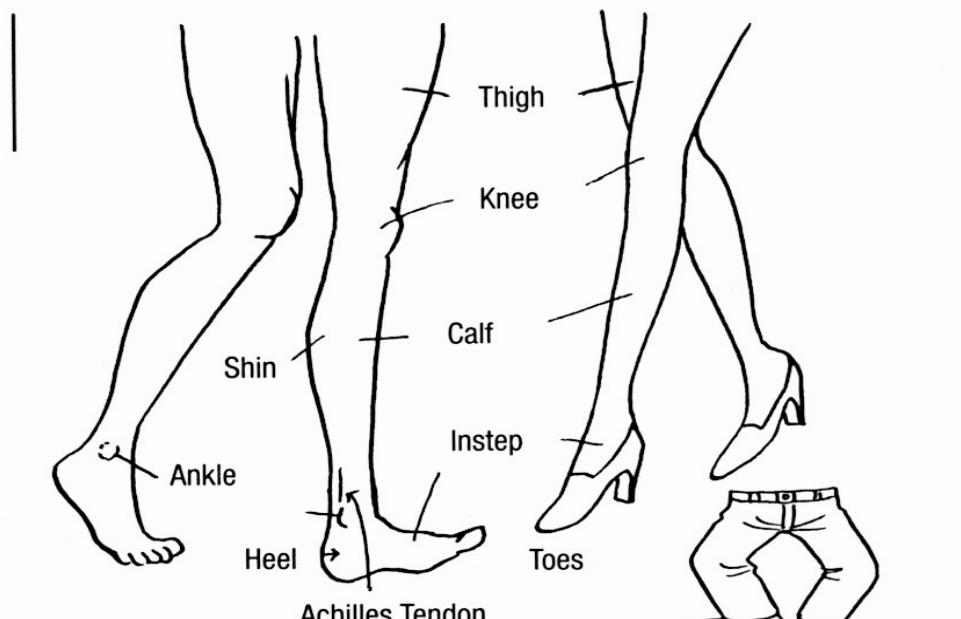
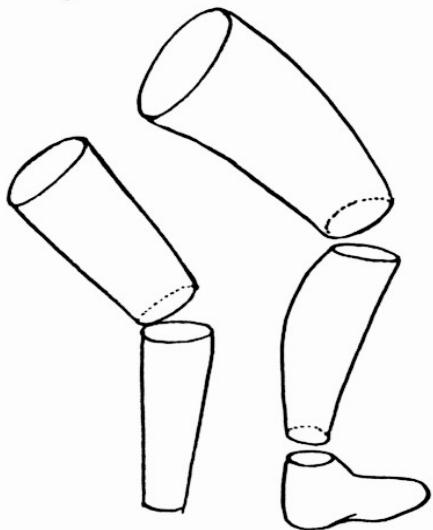
Movement of the wrist



When a finger is pointed toward the picture plane, it appears shorter and thicker.

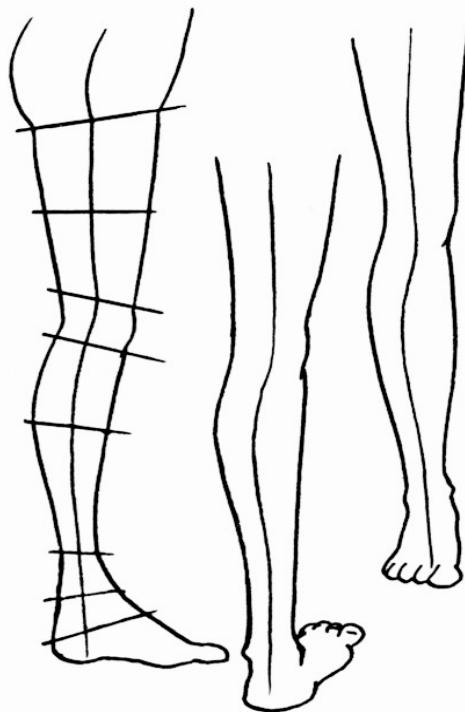
Drawing the legs

Like the arms, the legs are also a near-cylindrical shape.

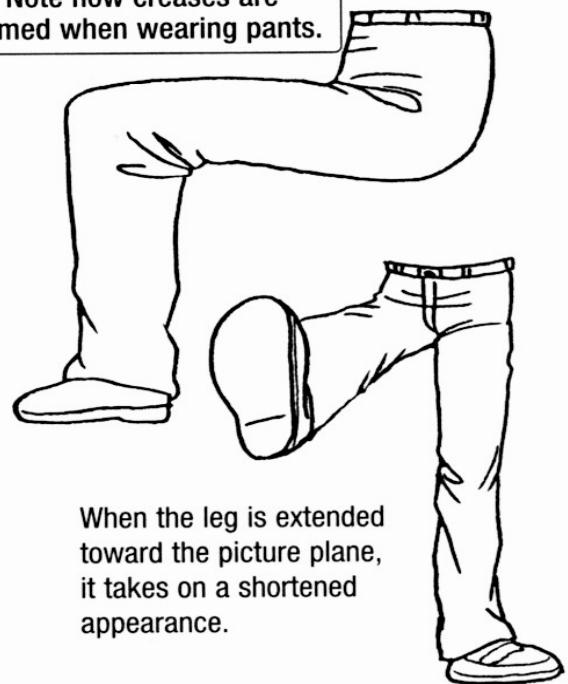


Try dressing the legs in pants!

The legs do not comprise straight up and down lines. Note the curves of the leg when drawing.



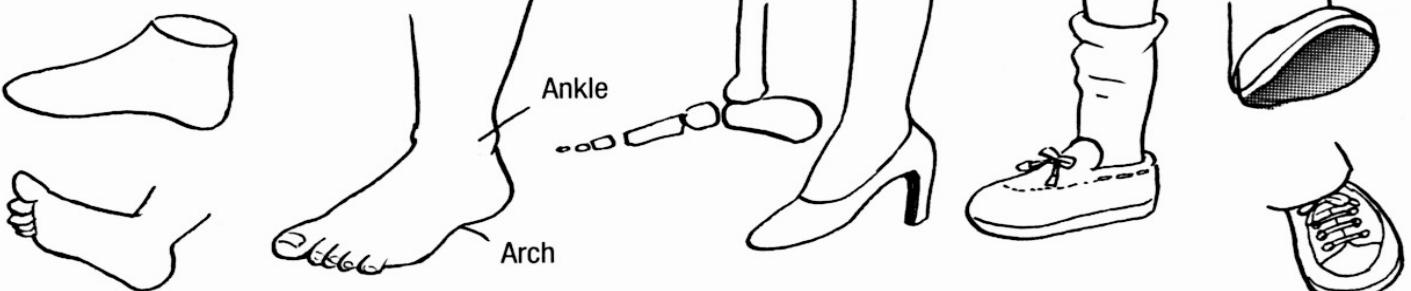
Note how creases are formed when wearing pants.



When the leg is extended toward the picture plane, it takes on a shortened appearance.

Drawing the toes

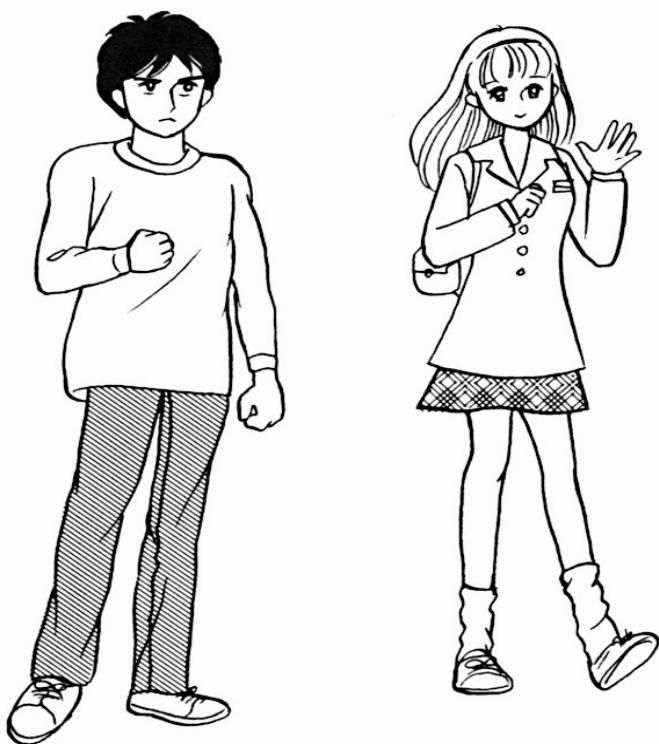
Take note of the ankle and the foot's arch.



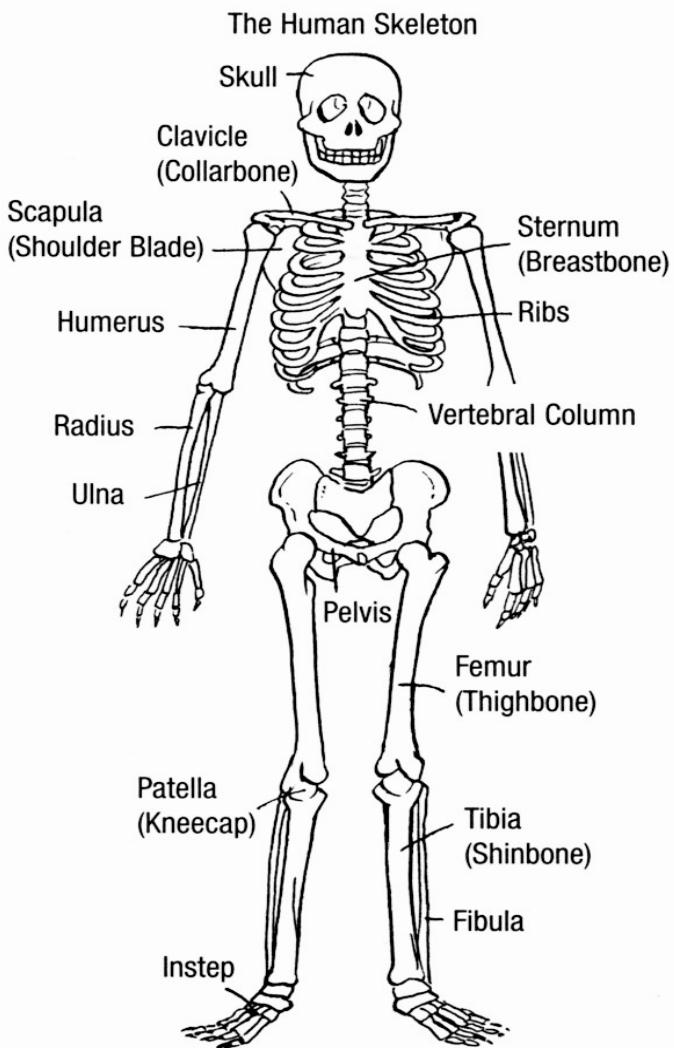
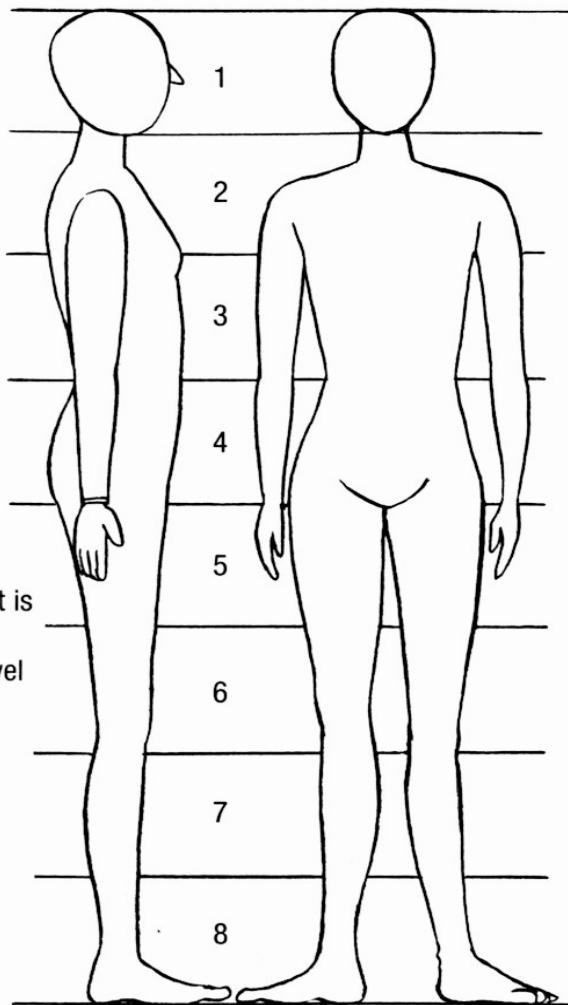
Drawing the Full Figure 1

Adjust the form of the figures according to the category of manga.

The body to head ratio (i.e. size of the head) changes according to whether the *manga* is comedy or story-based. First, try drawing the body to head ratio you prefer.

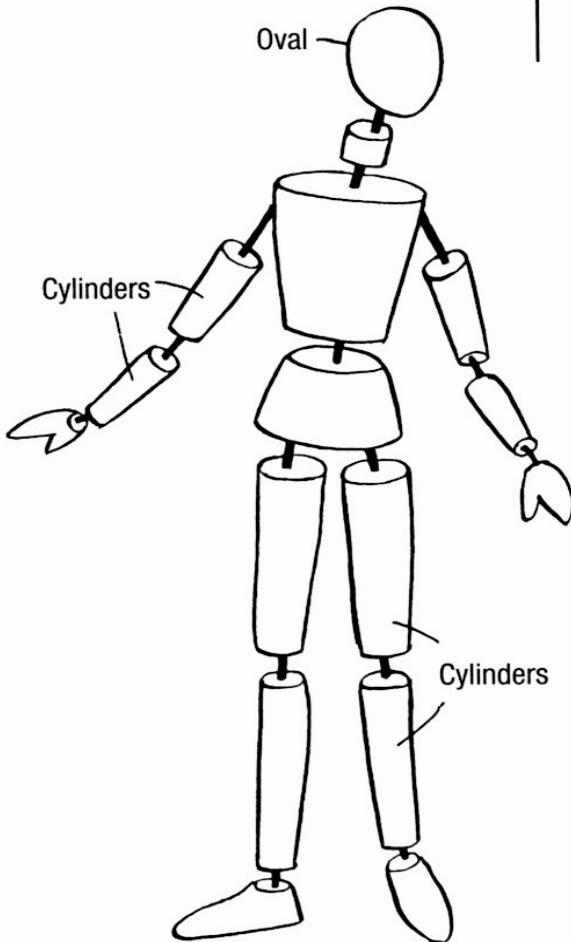


The Adult Figure (About 8 Heads)

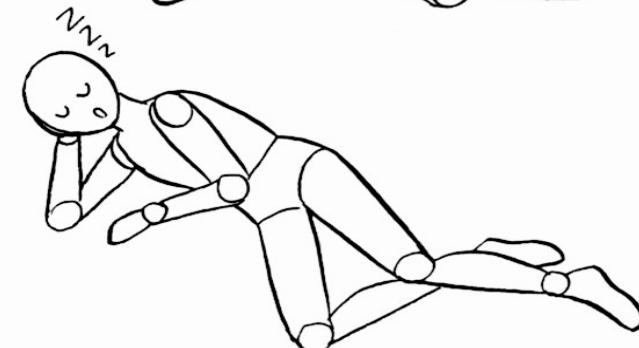
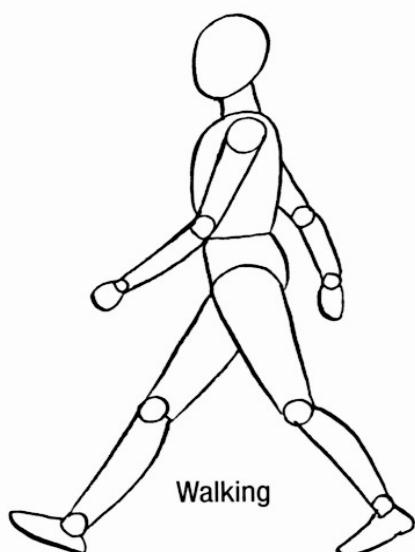
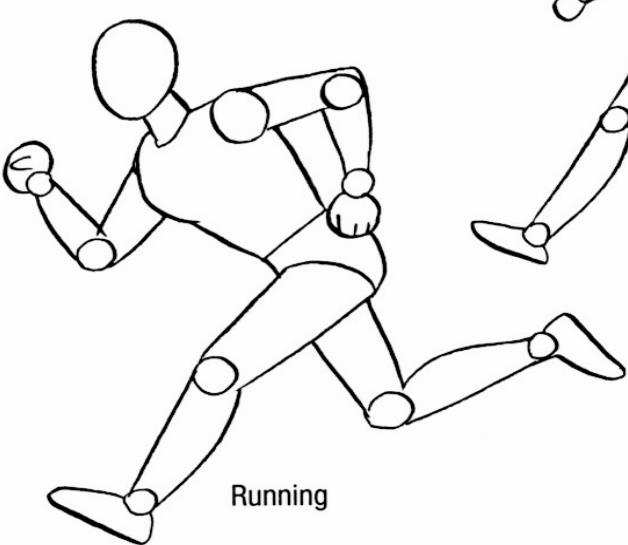


The body's structure

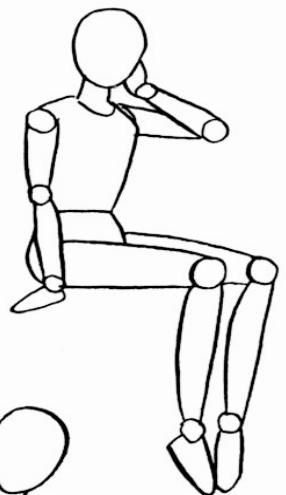
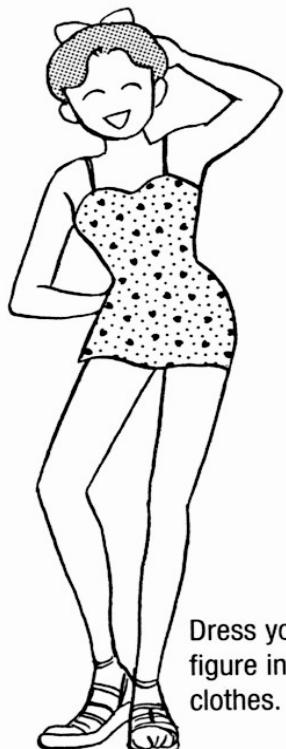
Our bodies have joints from which we bend. Try drawing the human figure while envisioning the body as a series of elongated cups linked at these joints.



Our bodies bend at the joints, allowing us to move. Try drawing the human figure at a body to head ratio that you prefer. Start with easy poses.

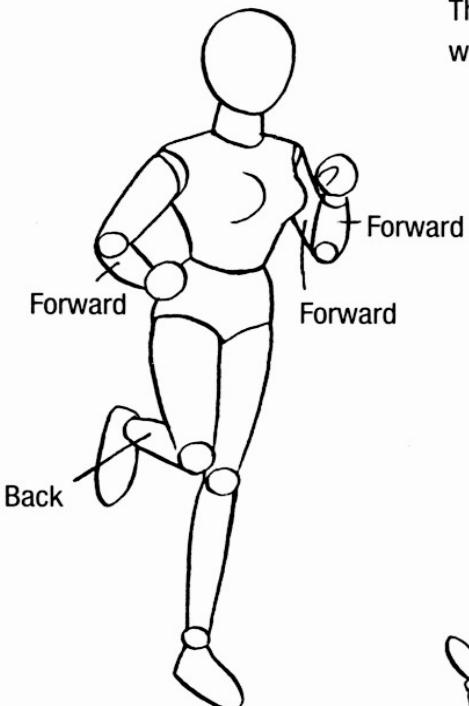
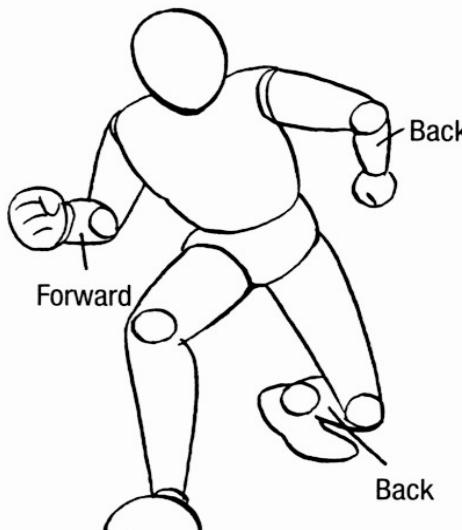


In comedy *manga*, the body to head ratio may even be 3:1!

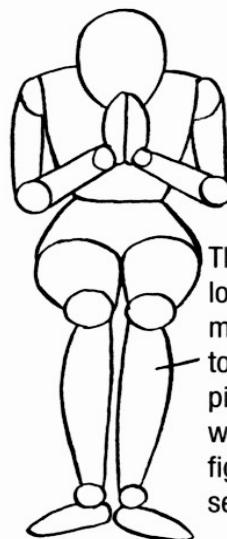


Drawing the Full Figure 2

Poses with the limbs directed toward the picture plane are difficult to render, so practice them repeatedly.

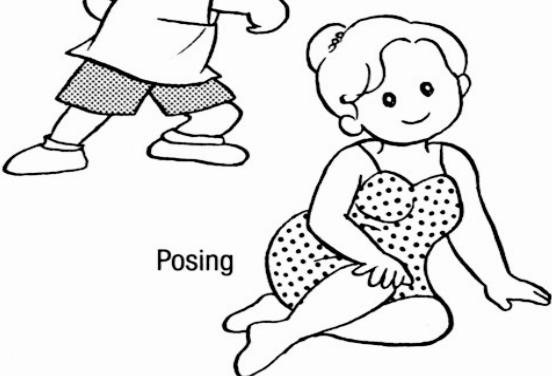
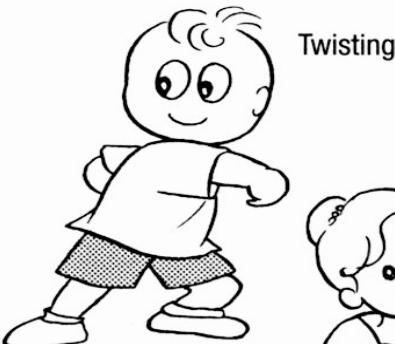
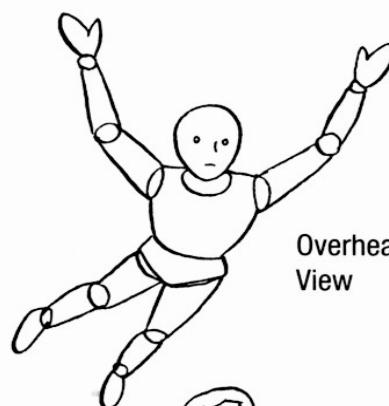
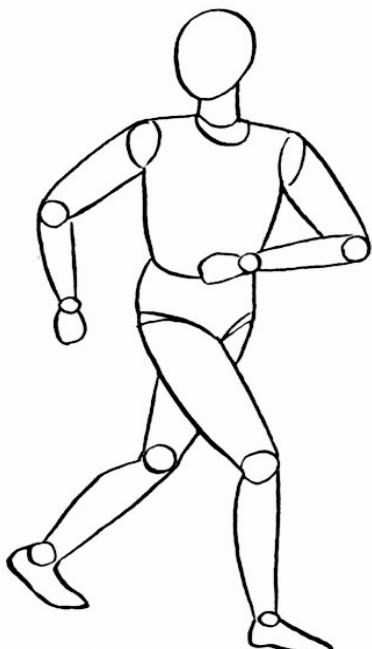


The neck becomes obscured when the head leans forward.

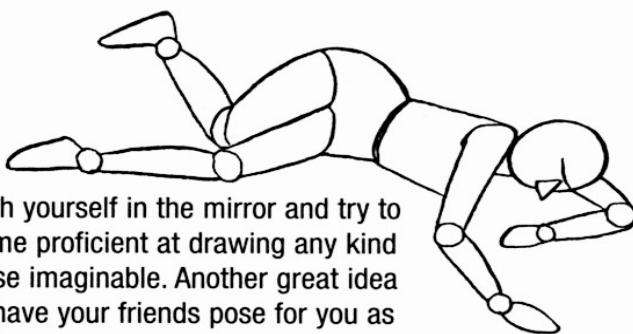


The knee and lower leg moves closer toward the picture plane when the figure is seated.

Comedy Manga



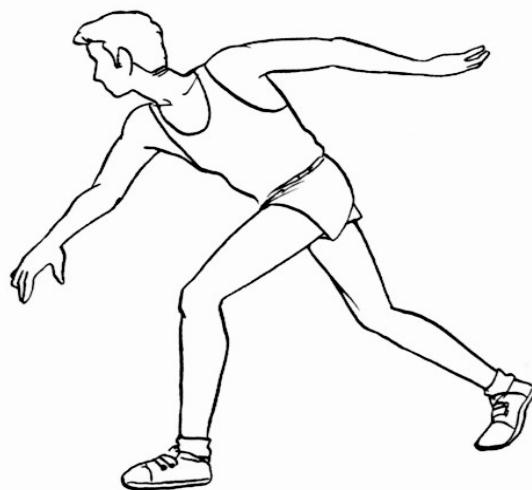
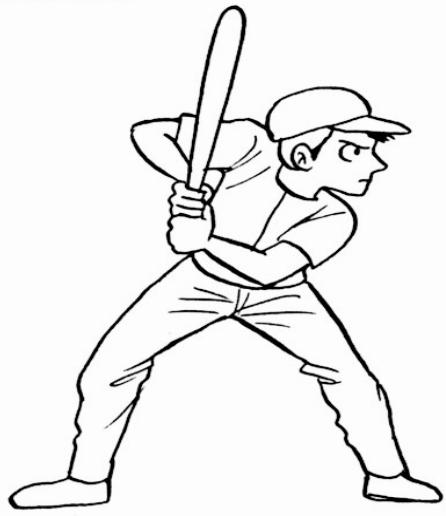
Exaggerate gestures and movements!



Sketch yourself in the mirror and try to become proficient at drawing any kind of pose imaginable. Another great idea is to have your friends pose for you as models.

Rendering motion

It is particularly difficult to capture movements in a 2-dimensional format. Practice drawing a wide variety of movements.



The far part of the leg appears smaller.



Foreshortening is used in *manga* to make objects close to the picture plane larger.

For reference, have a look through books related to sports and the cinema, and check out other artists' sketches.



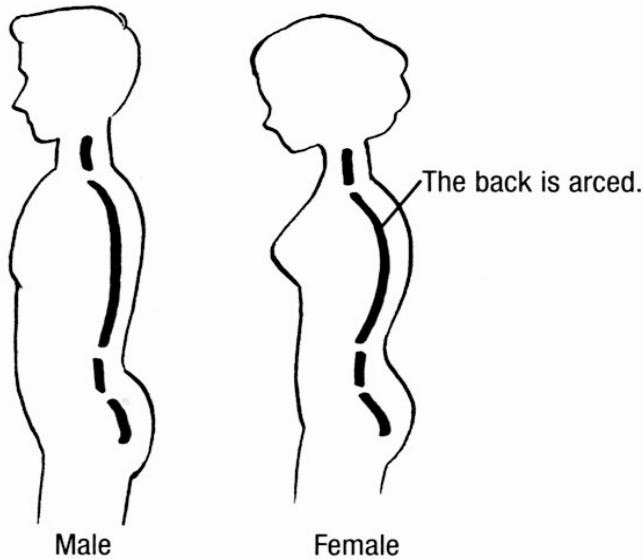
Distinguishing Between Male and Female Figures

Be aware of the differences between male and female figures and maintain a distinction when drawing.

The contours of a man and woman differ according to the way the muscles attach. Maintain a distinction when drawing and give your characters a bit of individuality.

The Backbone

Women have an arc in their backs.

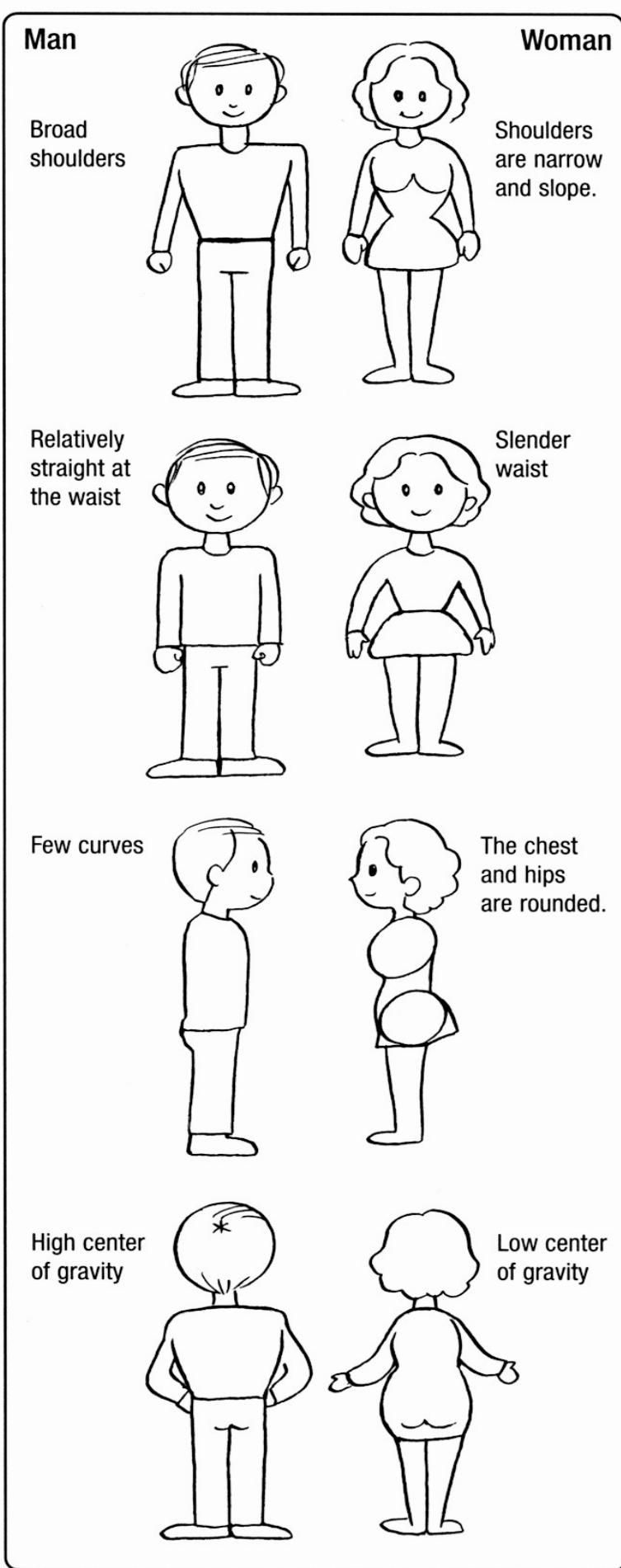
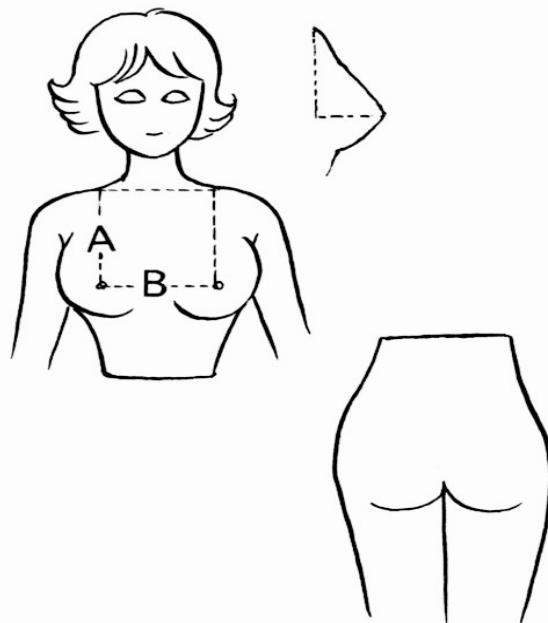


Male

Female

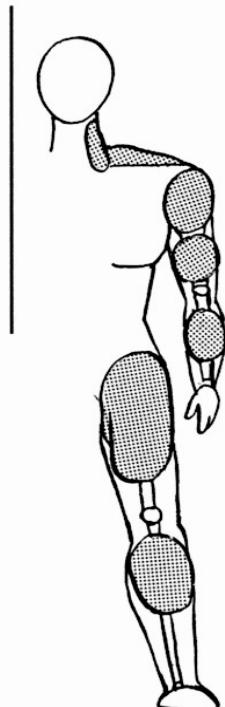
Breasts and Hips

Attractive breasts are drawn as a conical shape and equidistant between the 2 papilla (nipples) and from the shoulders to the papilla. Women's hips are drawn rounded.

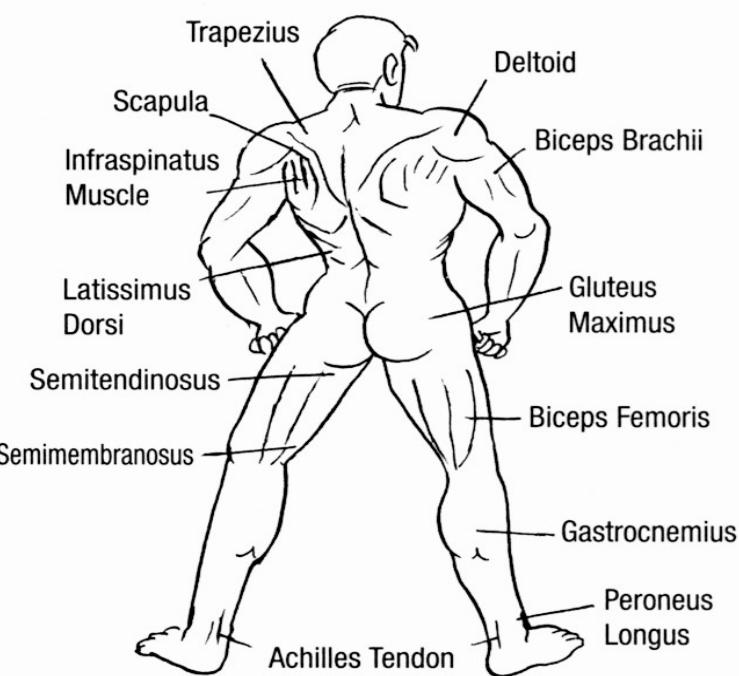
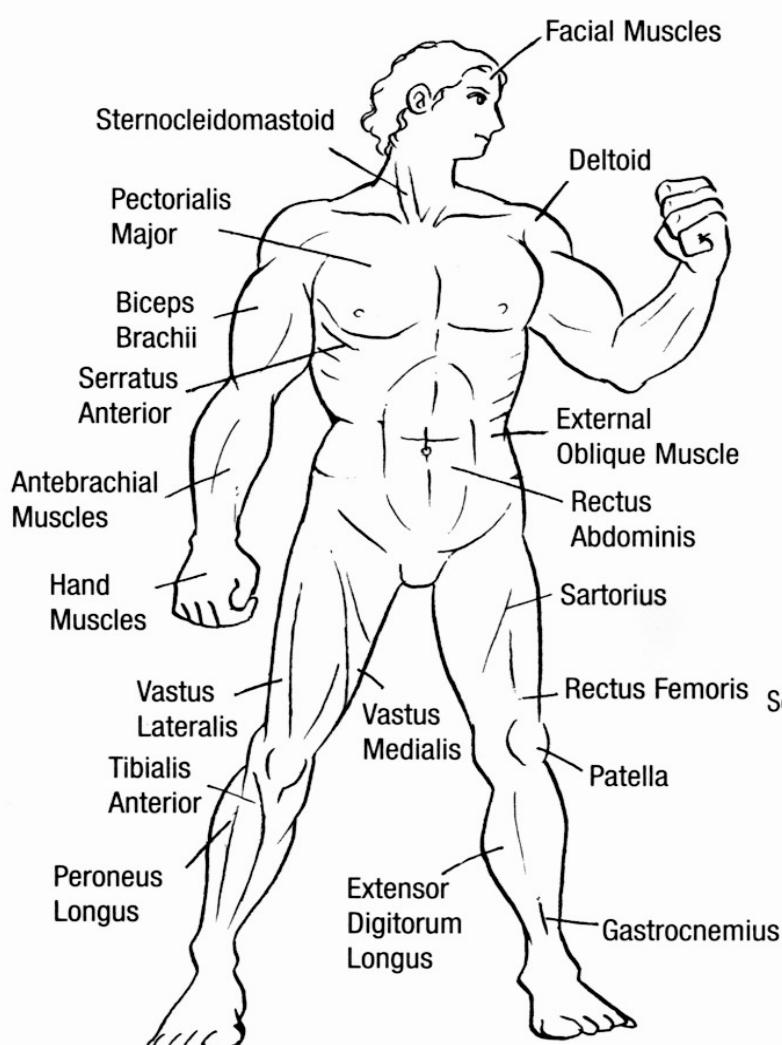
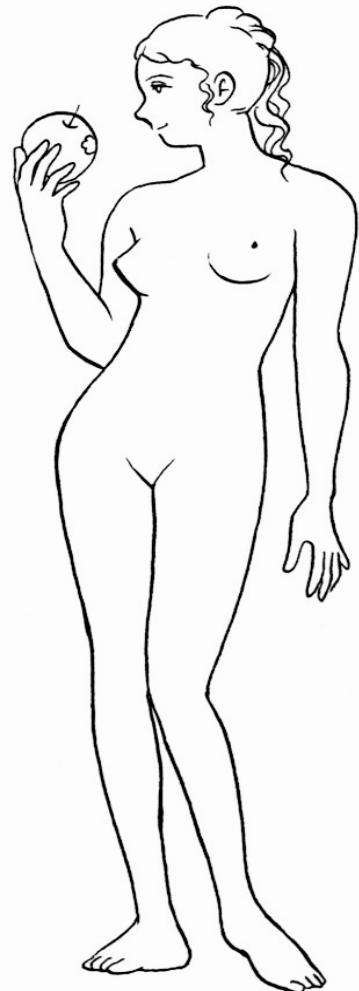


Pay careful attention to the body's muscles.

In *manga*, the features of the muscles and body overall are exaggerated to make what is being represented obvious. Be sure to emphasize musculature in male characters and the chest and hips in female.



The Female Body
Both men and women have muscles in the same location, but they tend not to be as prominent in women.

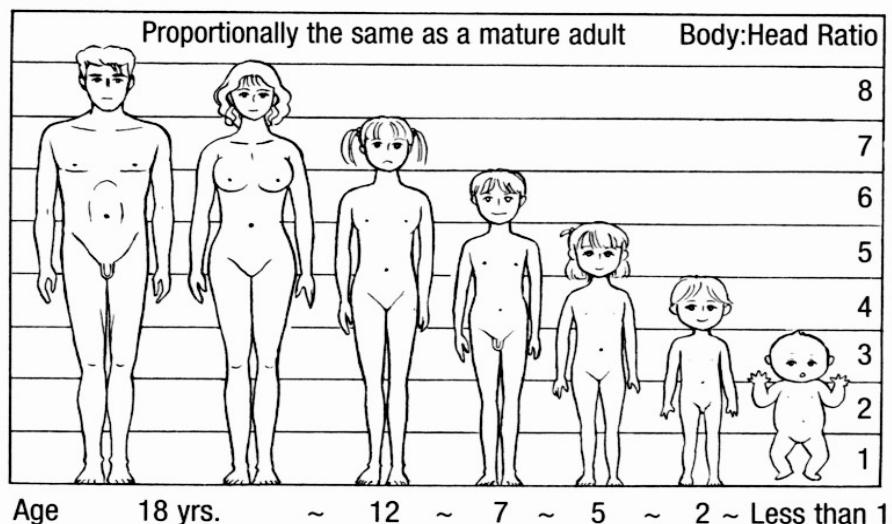


Distinguishing Characters of Various Ages

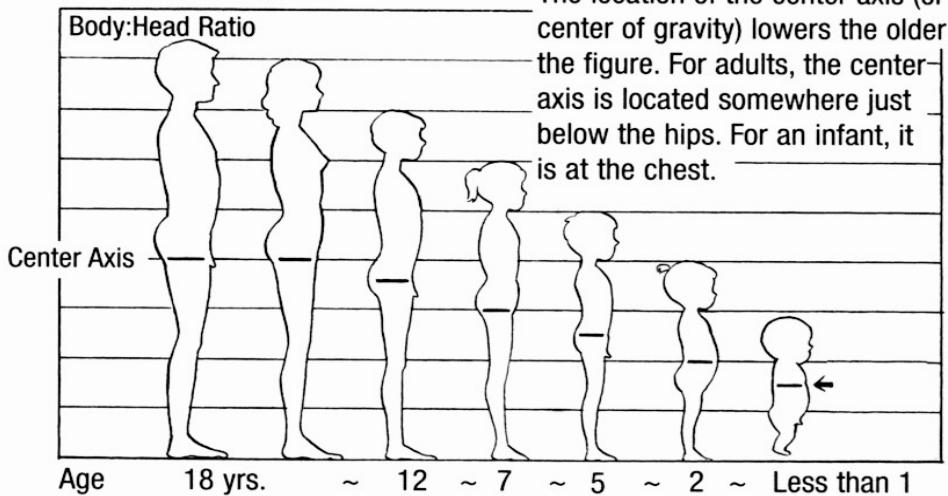
The body changes with age.

The proportions in the face and body change as one ages. Be aware of these changes and make clear distinctions when you draw.

Front



Side



The Face

Age 18 yrs.

12

8

Less than 1



The position of the eyes raises.

The jaw becomes more prominent.

The nose turns upward and hardly any short, baby hairs remain.

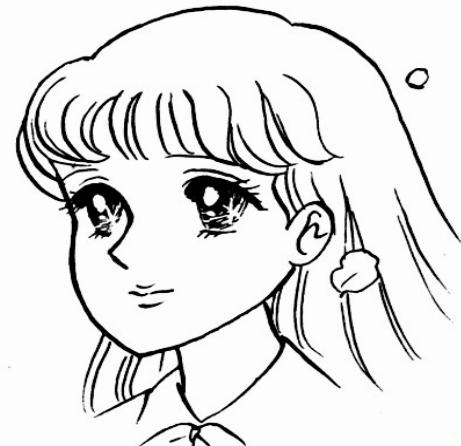
Comedy Manga

For comedy manga, draw characters more with exaggerated features indicative of their age rather than proportions.



Shonen and Shoujo Manga

The male and female characters are typically drawn younger than that of their supposed age.



Dress your characters in clothing adjusted to fit the body's proportions.

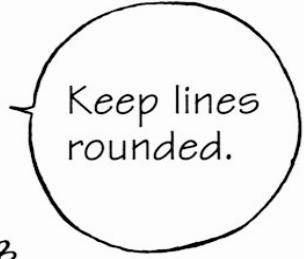
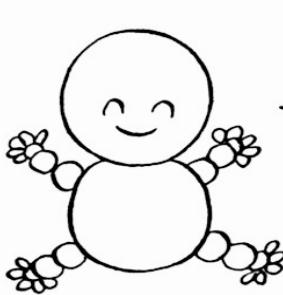
Drawing Infants

Pointers in drawing infants

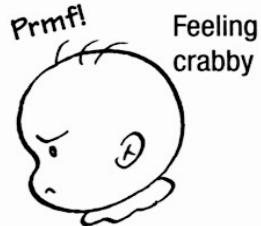
Infant heads should be drawn large with the eyes slightly low of center and with the forehead protruding and cheeks plump. The chin should not jut out.



Infants have few hairs.



Infants have a narrow range of expression.



.....

Pointers in drawing toddlers

Toddlers should be drawn with more hair than infants and slightly longer necks. The eyes should be slightly low of center.



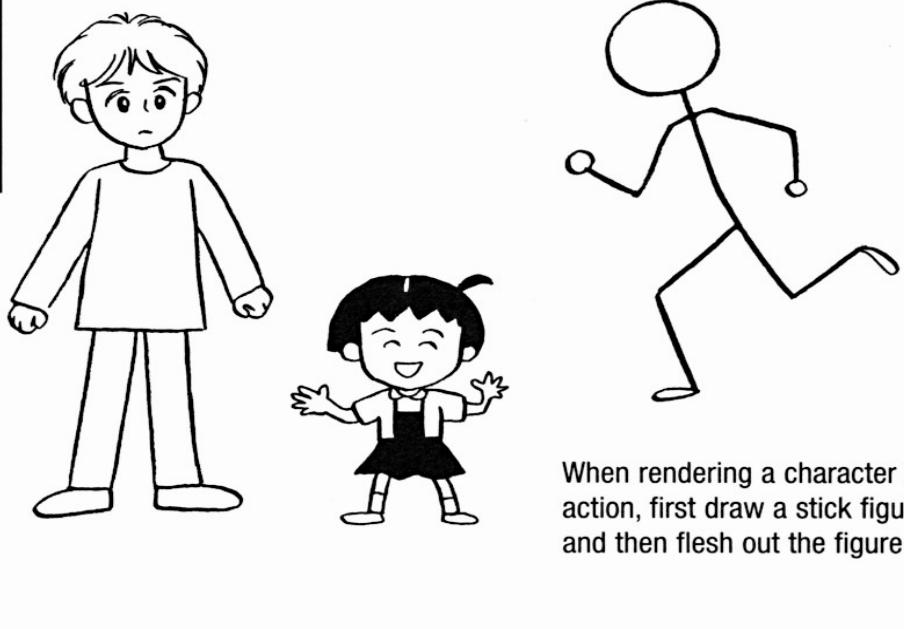
The abdomen should stick out.



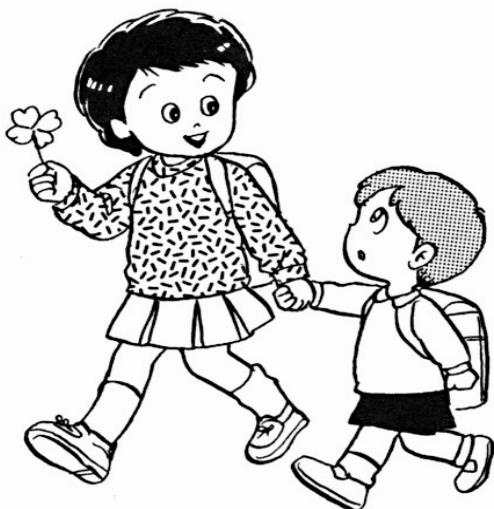
Drawing Children

Drawing children between 6 and 11 years

Use straight lines in areas other than the face. Exaggerate movements and gestures to give the sense of a spunky, lively child.



When rendering a character in action, first draw a stick figure and then flesh out the figure.



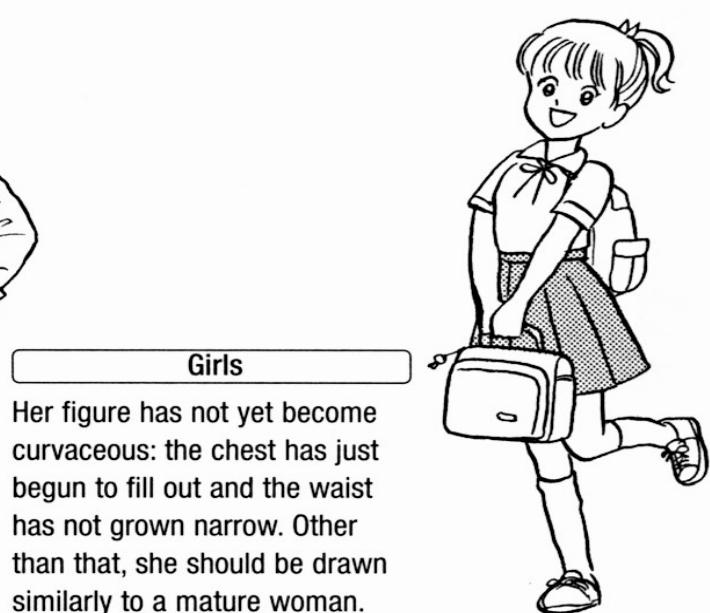
Drawing children between 12 and 15 years

Children at this age have transformed into young adults. Take care in maintaining a distinction between the girls and boys of this age group.



Boys

The muscles have not yet fully developed, so even when standing up straight, the character's neck and chest should not appear as robust as that of a mature man. The cheeks should still be full and plump.



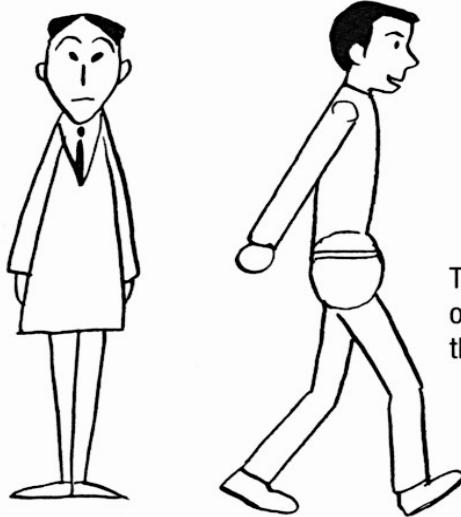
Girls

Her figure has not yet become curvaceous: the chest has just begun to fill out and the waist has not grown narrow. Other than that, she should be drawn similarly to a mature woman.

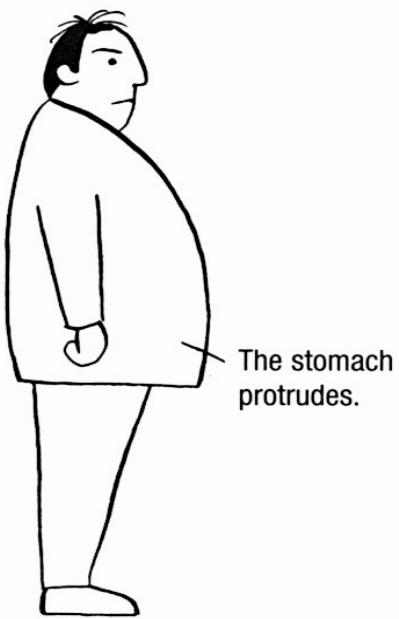
Drawing Middle-Aged Characters

Draw heavyset figures

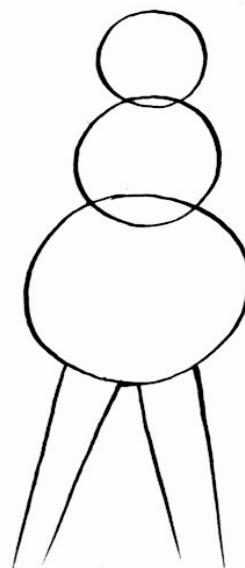
Middle-aged adults tend to put on weight, compared with when they were young. In particular, drawing the stomach jutting out should help your character take on a middle-aged appearance.



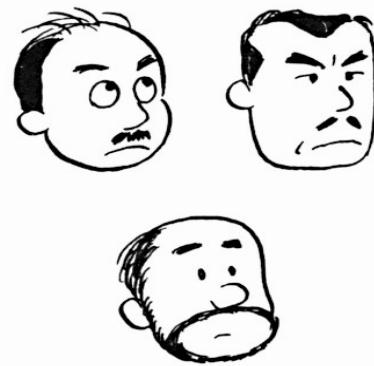
The stomach should stick out somewhat even on thin characters.



The stomach protrudes.



Wrinkles appear between the eyebrows and around the mouth.



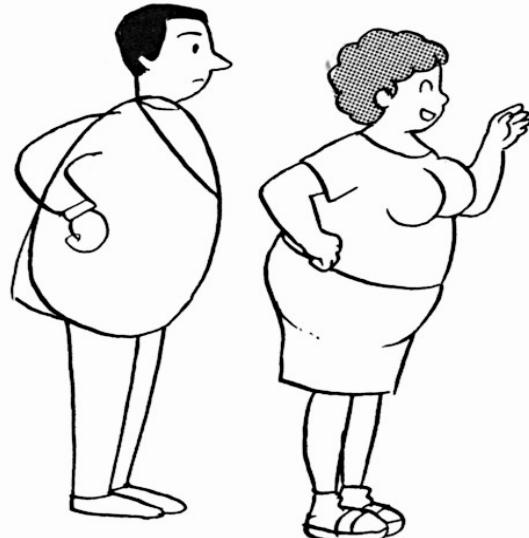
The hair gradually thins. Try giving some of your characters mustaches and/or beards.



Necks appear shorter on thickset people.

Middle-aged Women

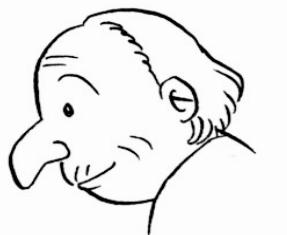
To create a middle-aged woman, simply add breasts to a middle-aged male figure. The figure should be plump around the waist.



Drawing Elderly Characters

Drawing the elderly

Aged characters tend to produce more wrinkles, as they grow older. Draw your older characters with little hair.

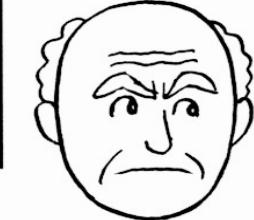


Old people tend to move more slowly than the young. Give each of these characteristics to your character, but also add your own style.



Have your character lean on a cane.

The legs and back are bent.

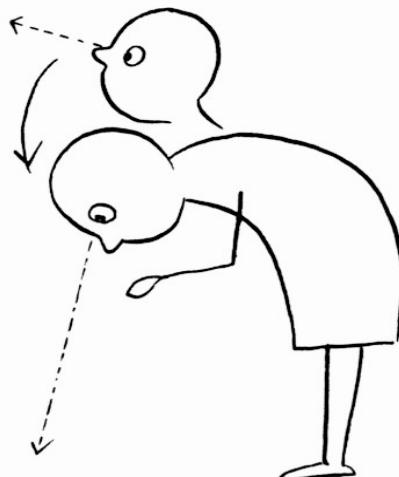
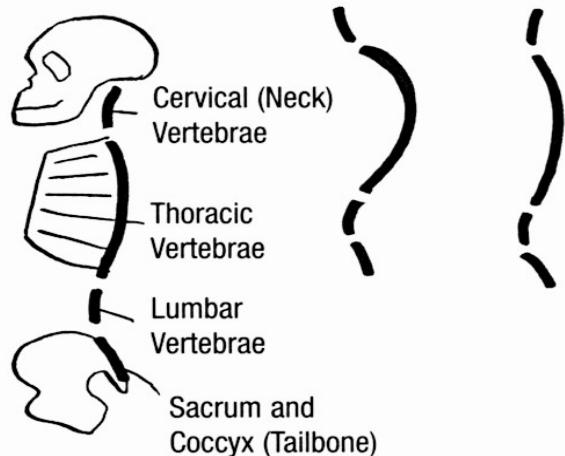


The back should be more hunched compared with that of younger characters. Draw the characters hunched.

Vertebral Column

Elderly Figure

Youthful Figure



The back is hunched as if searching for something that dropped on the ground.



The breasts hang.

Drawing Clothing

Draw clothing and creases convincingly

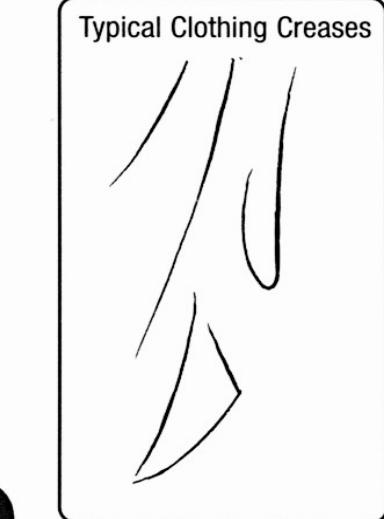
Once you have produced your adeptly drawn figures, garb them in the clothing of your choice. Also, check out what designs appear on TV and in fashion magazines so that you may incorporate the latest styles in your work.

Adding creases to the clothing article enhances its sense of authenticity.

Adding a Sheen to Clothing

Give a luster to leather garments.

Light Source



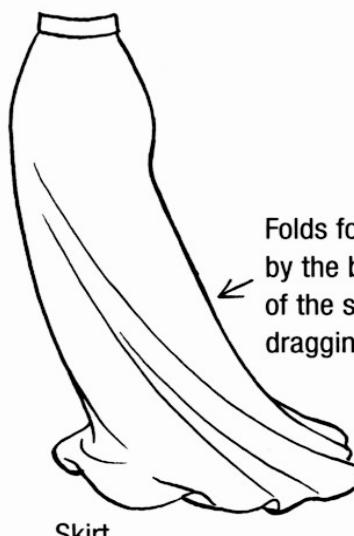
Check out the styles used in fashion magazines and films.



This drawing was based on an image of Gregory Peck from Roman Holiday.

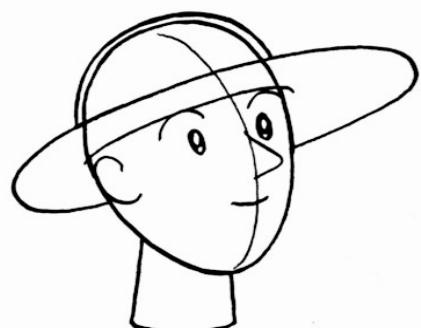
A Loosely Fitted Blouse

Check carefully where creases form in clothing.



Wearing a Hat

When putting a hat on a character, first draw the contours of the entire head.

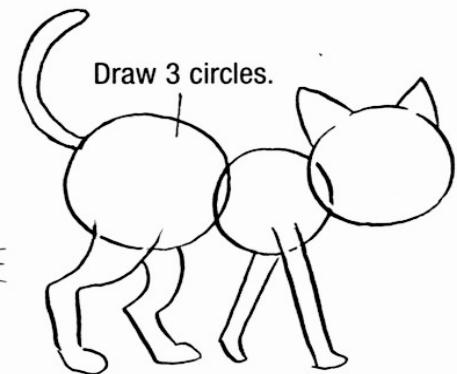


Drawing Animals 1

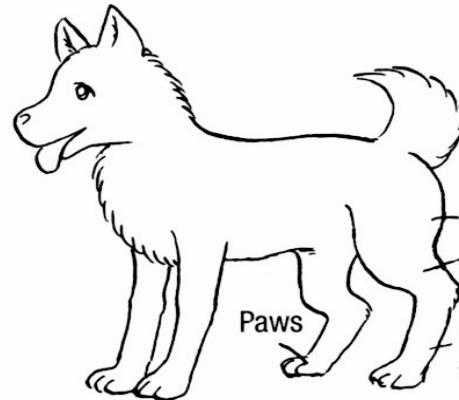
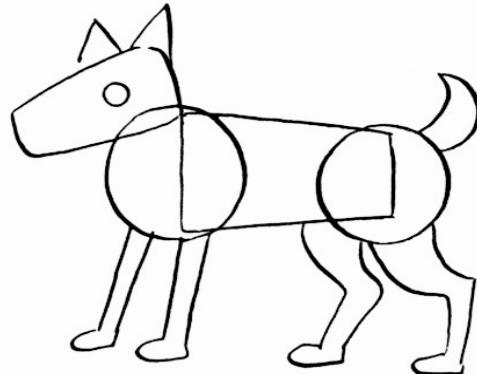
Try drawing animals!

The best reference source for drawing animals is to look at their living counterparts. Those who have their own pets can use them as reference. Those without pets or those drawing animals not normally living in a house should use picture books for reference.

Cat

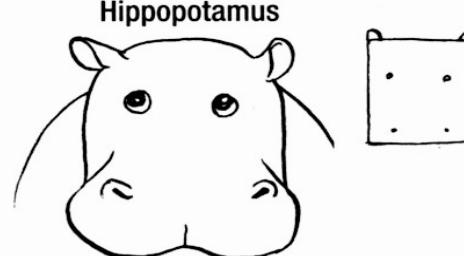
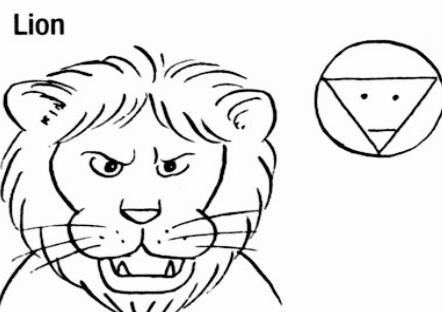
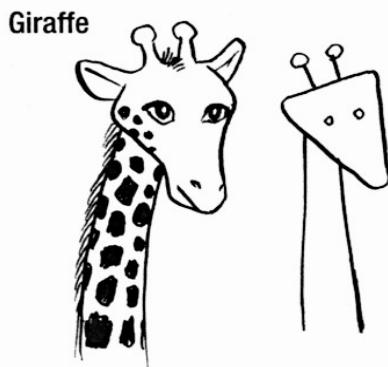
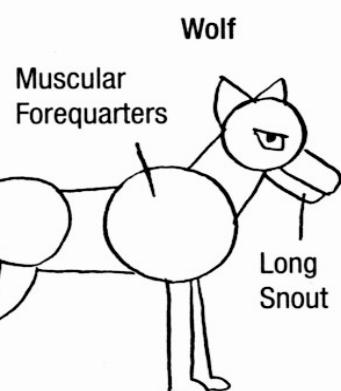
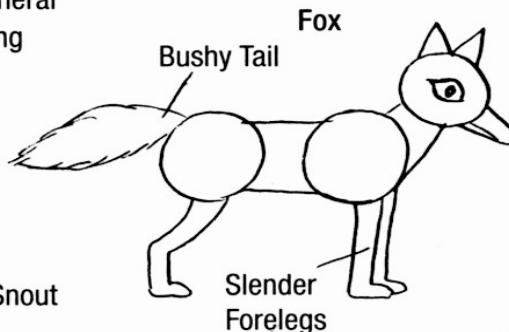
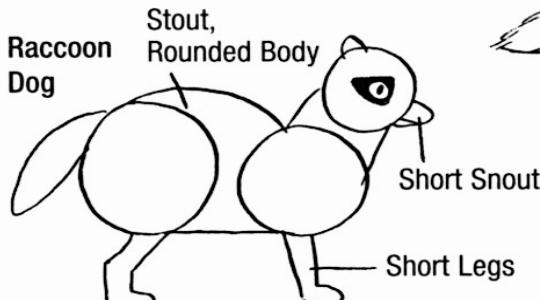


Dog



Using Circles and Triangles to Establish the Animal's General Features

Animals are structurally complex. Consequently, I recommend you first render the most general and salient features in a rough sketch using circles and other geometric shapes.



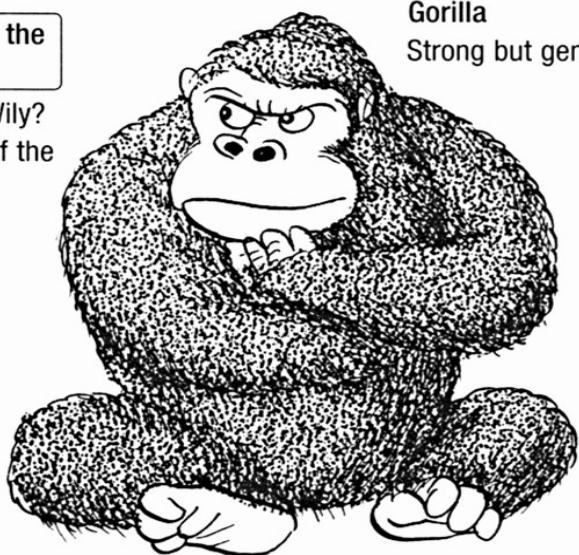
Distinguishing the Personalities of the Different Animals

Is the animal strong? Weak? Cute? Wily?
Try to capture the personality traits of the animal in your artwork.

Mole



When storytelling, render animals realistically.



Gorilla
Strong but gentle



Pig
amiable and clownish



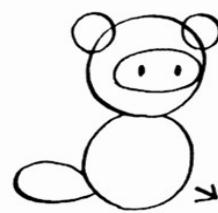
Mouse
Teeny and cute



Rabbit



Fox



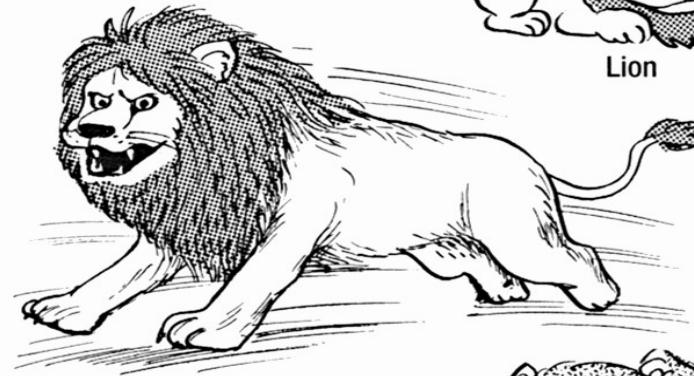
A tubby raccoon fox



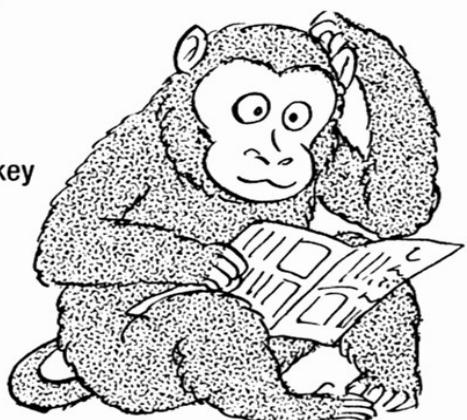
Lion



Bear



Monkey



Drawing Animals 2

Noting Animals' Movements

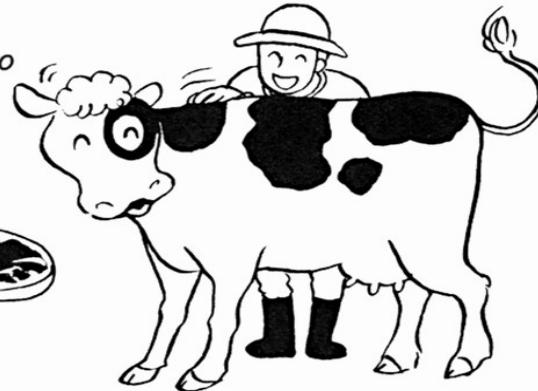
Have your animals move in a way that matches their characteristics. Give motion to your artwork.

Cow

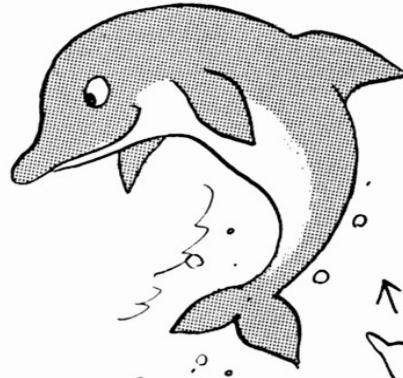
Mooooo

Now Bessy, let's have some milk.

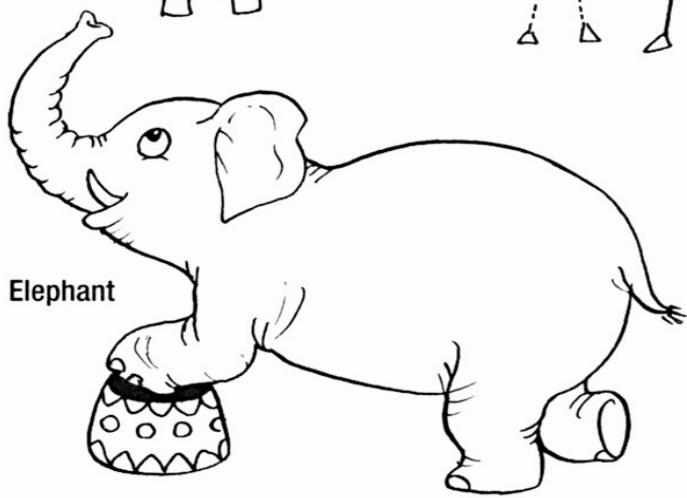
Horse



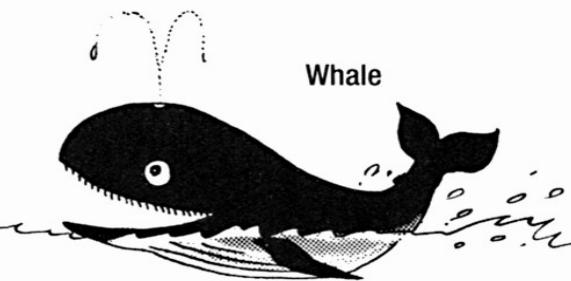
Dolphin



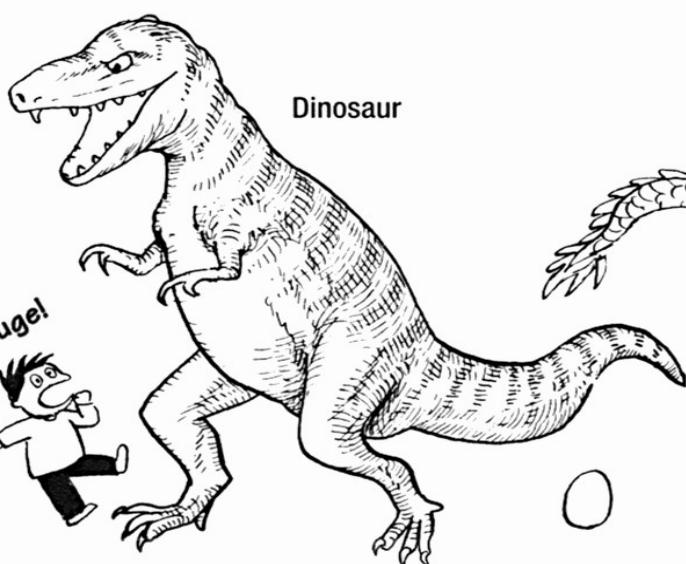
Dolphins are in the general shape of a fish.



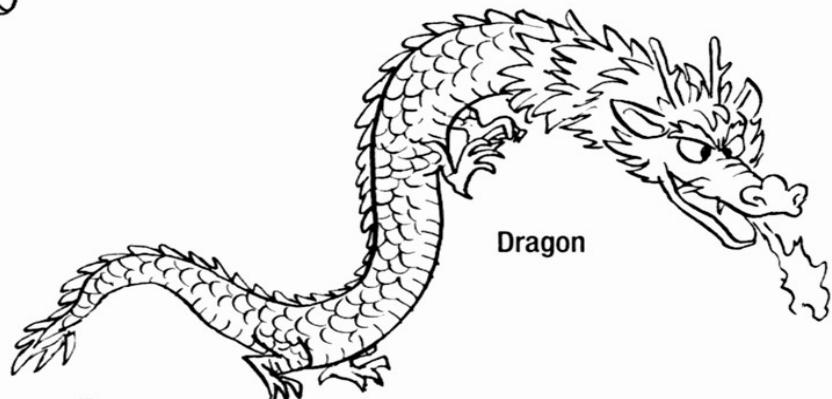
Elephant



Whale



Dinosaur



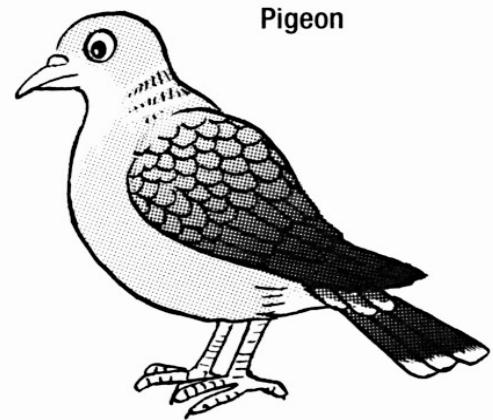
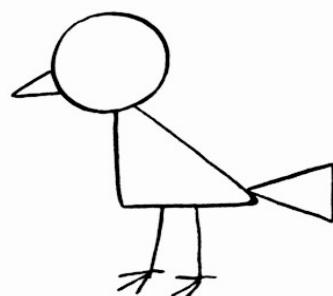
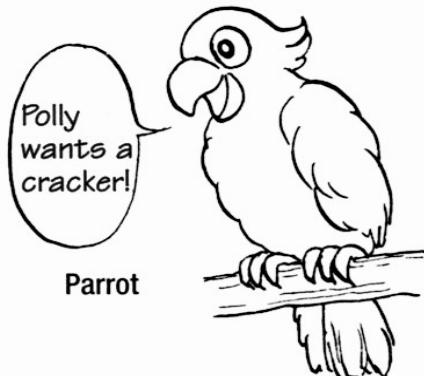
Dragon

Imaginary Animals

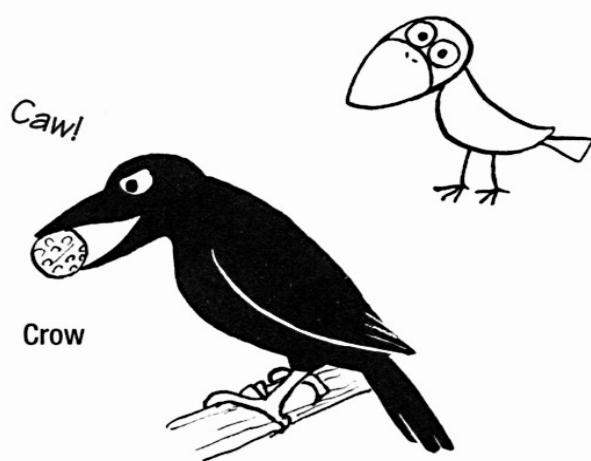
When drawing imaginary or fantastic creatures, refer to fantasy *manga* or books to see how other artists have rendered them.

Drawing Birds

Sketch the head, body, and wings using geometric shapes and then add the details.

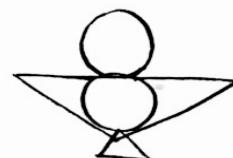


Pigeon

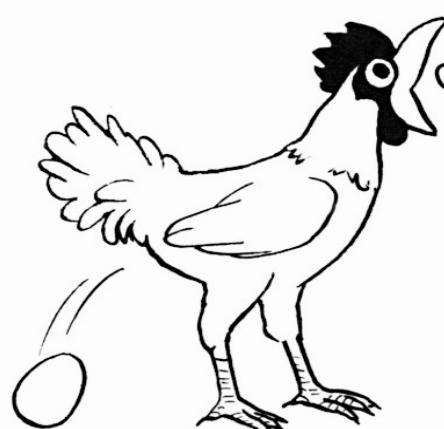


Birds Flying

Larger birds tend to have smaller heads and larger wingspans.



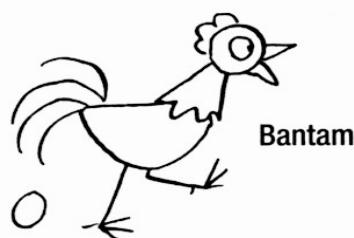
Chicken



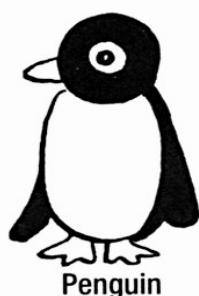
Cock-a-doodle-doo!



Owl



Bantam

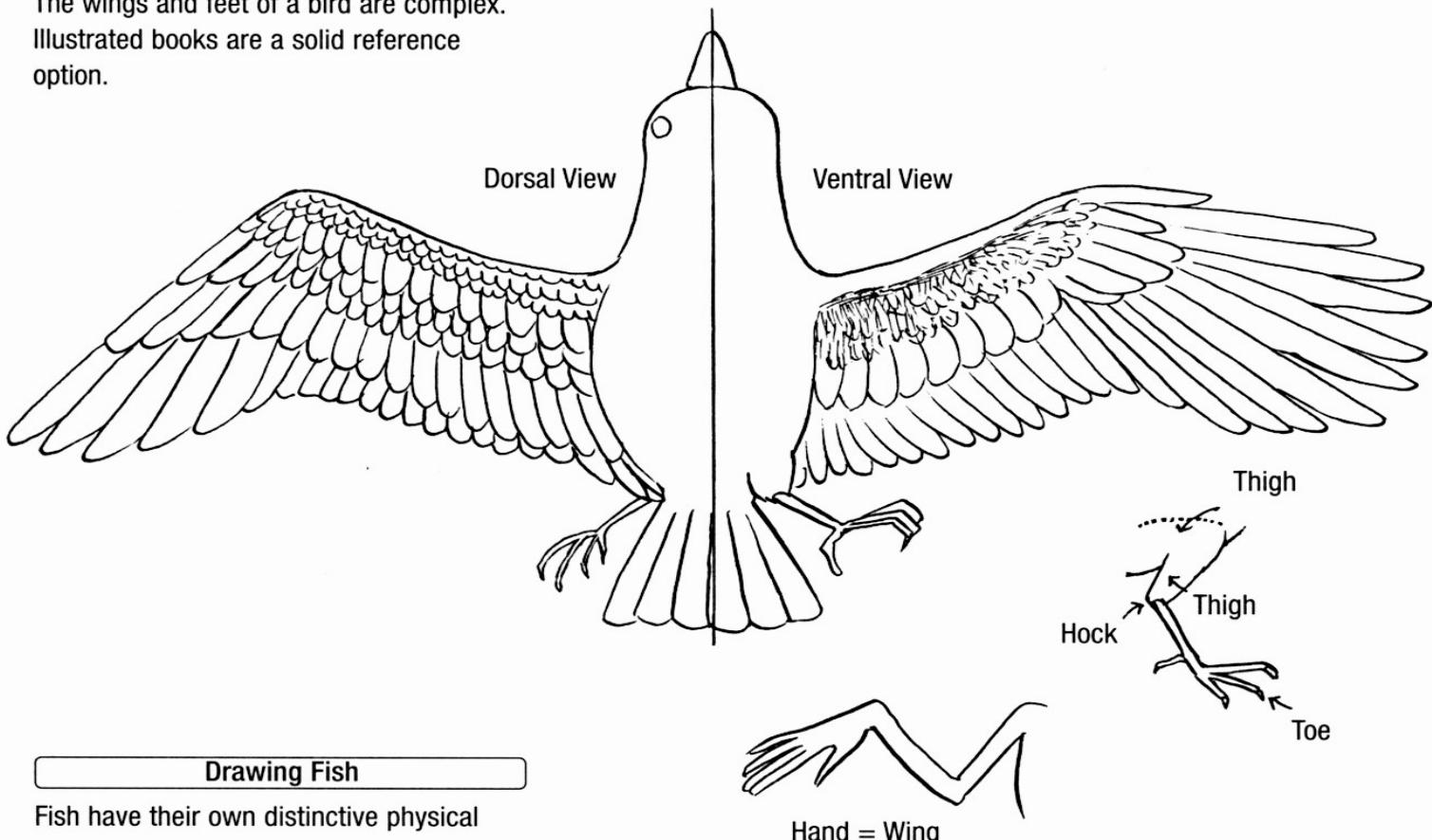


Penguin

Drawing Animals 3

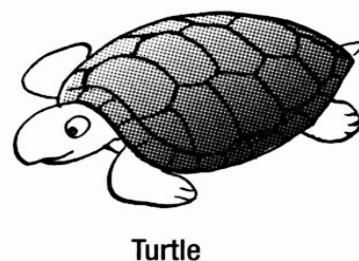
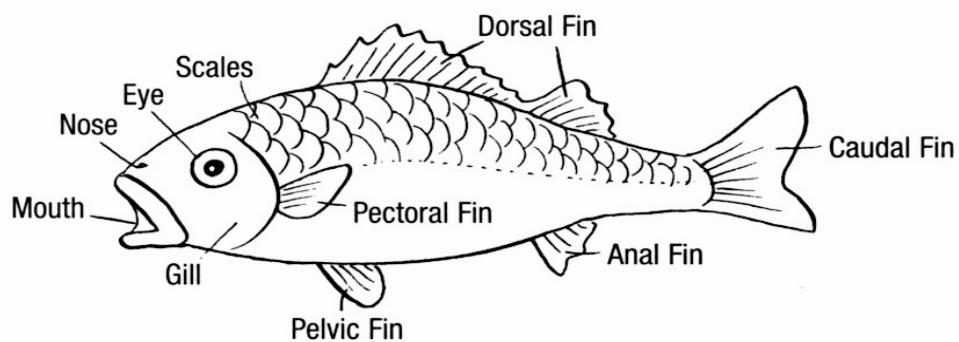
Drawing Birds for Advanced Learners

The wings and feet of a bird are complex. Illustrated books are a solid reference option.

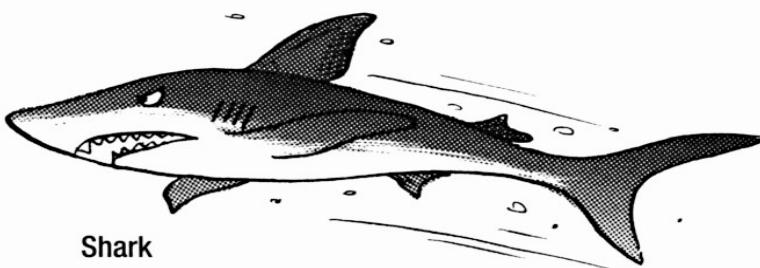


Drawing Fish

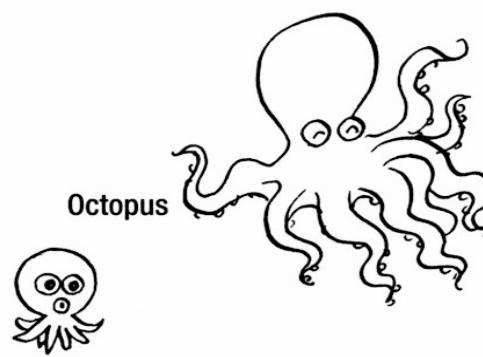
Fish have their own distinctive physical appearance, featuring fins and other oddities. Study how fish appear when swimming by looking at illustrated books.



Turtle



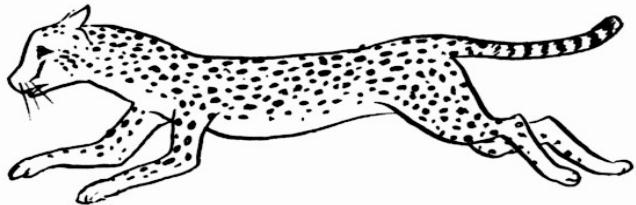
Shark



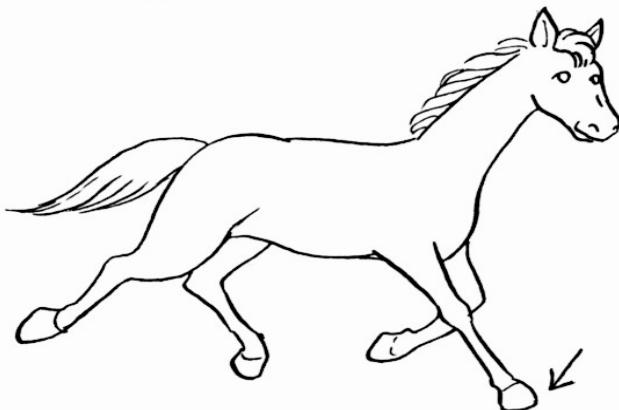
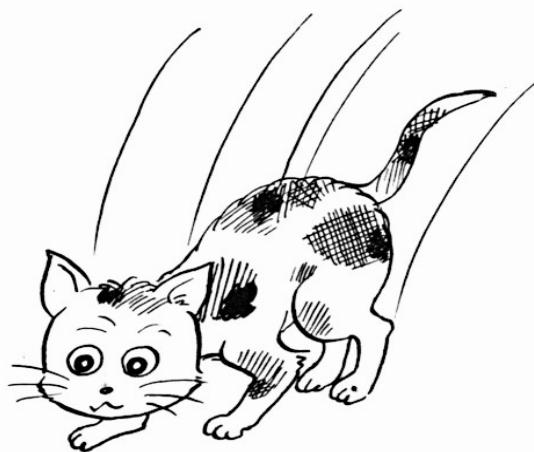
Octopus

Animals' Movements

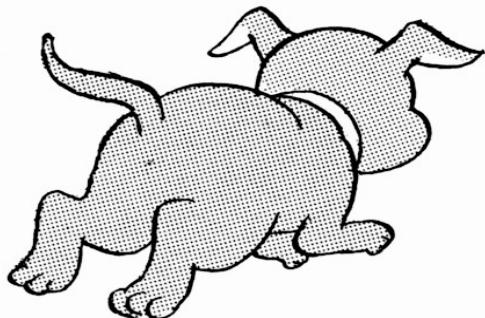
It is difficult to create artwork with motion, so check out a few videos and study how animals move using the pause button on your VCR. The pause function on DVD's offers clear still images.



When showing cheetahs and leopards run rapidly, draw them with both the front and hind legs moving in unison.

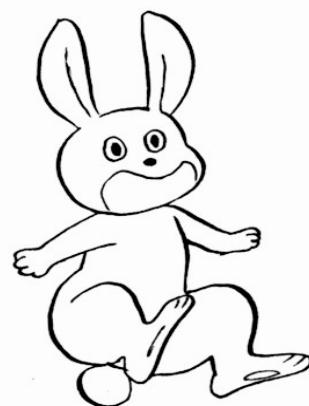
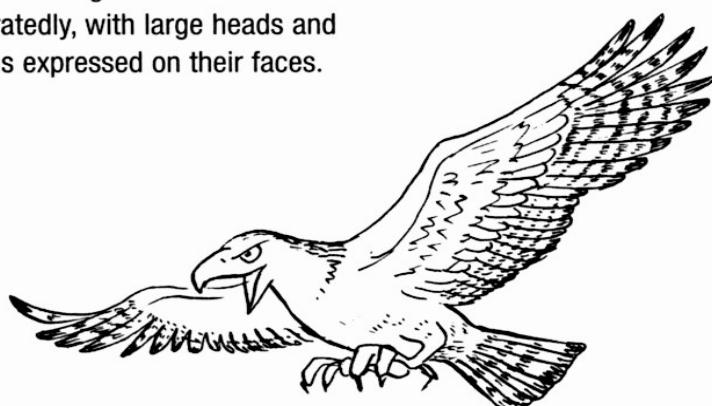


Horses run with legs alternating front and back. The horse's hoof corresponds to a fingernail or toenail on a human.



Adding Facial Expressions

Animals in *manga* are at times rendered exaggeratedly, with large heads and emotions expressed on their faces.



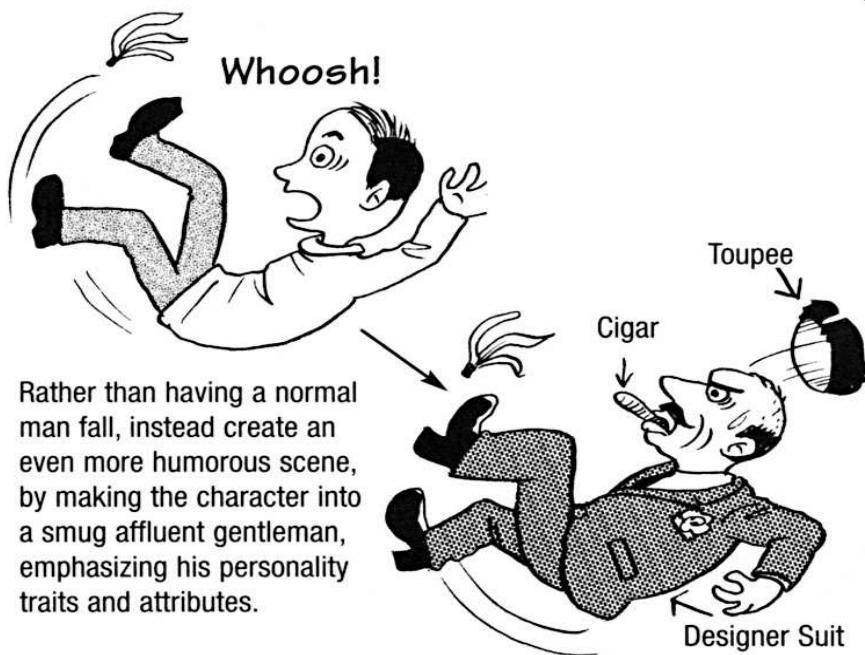
Occasionally in *manga* when giving a person or an animal expression, an artist will disregard the figure structure on the preliminary sketch and instead distort the character's features. In the case of comedy *manga*, the personality of the character or situation he is in is exaggerated by drawing the hands or mouth unnaturally large, making the figure look even more comical.



Eyes Overflowing with Tears



Mama



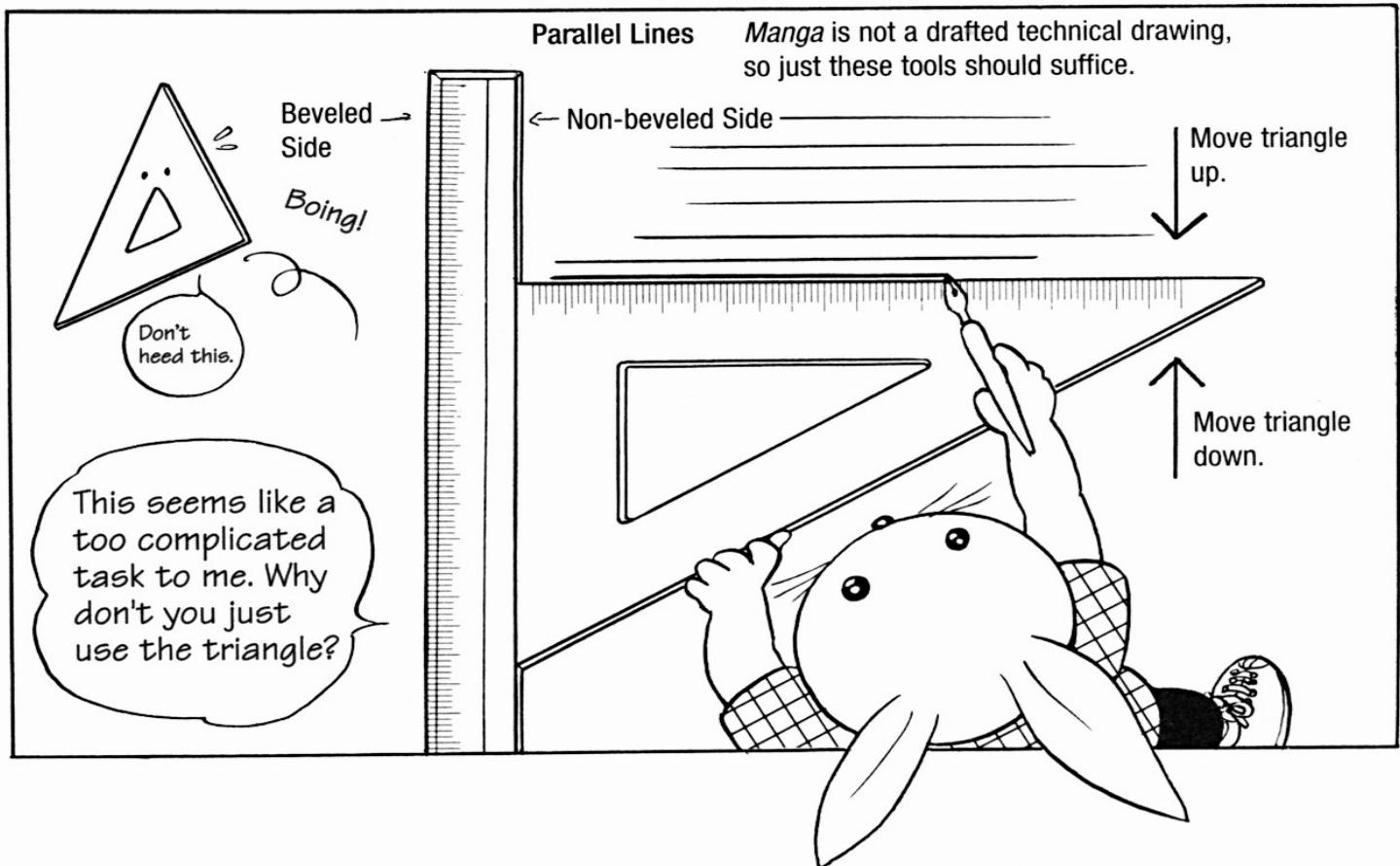
Rather than having a normal man fall, instead create an even more humorous scene, by making the character into a smug affluent gentleman, emphasizing his personality traits and attributes.



Chapter 4

Manga Techniques

Once you are able to produce backgrounds that tie well in with the contents of the story, the characters will stand out all the better. Strive to create special effects using solid blacks, special effect pen strokes, screen tone, and lettering.

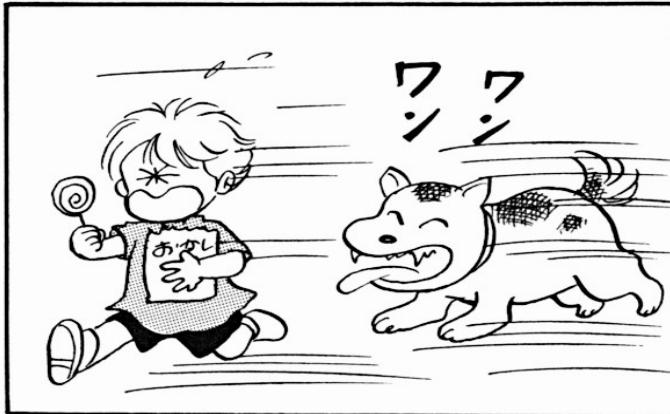


Emphasis and Exaggeration

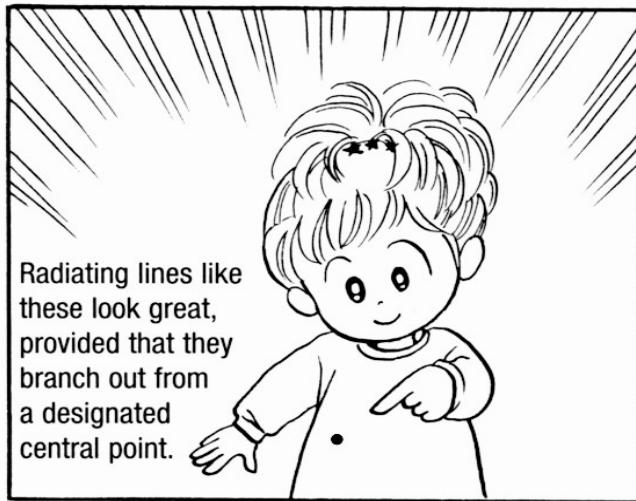
Use special effects to complement characters.

Accentuate characters by adding special effects created using simple lines or solid blacks.

Drawing Free Hand
Straight Lines



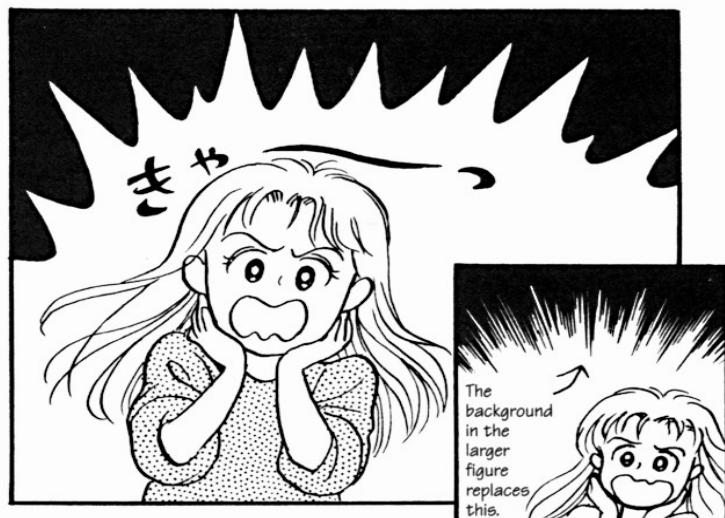
Once you have become competent at drawing freehand, use of the straightedge can be limited to the penciled under drawing.



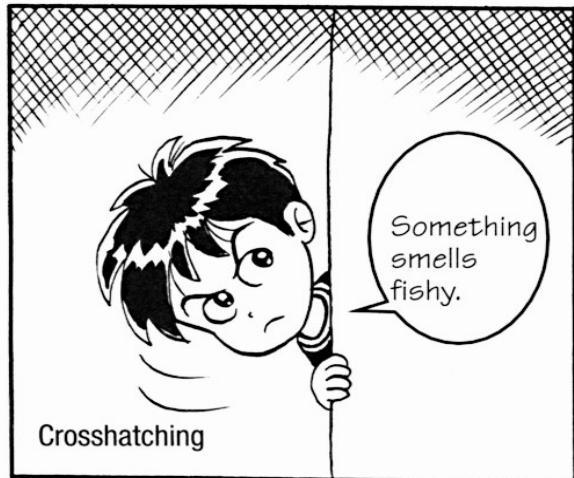
Radiating lines like these look great, provided that they branch out from a designated central point.



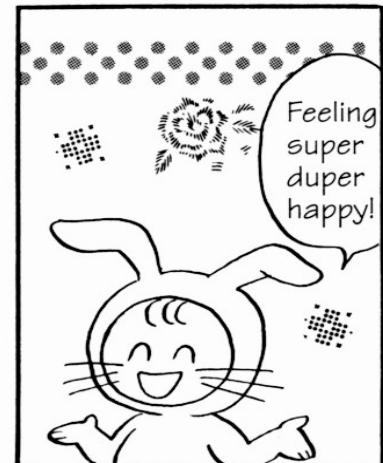
Use solid blacks to underscore fear or surprise. (For more information, see the discussion of black and white.)



Use screen tone to create special effects. (For more information, see the discussion of screen tone.)

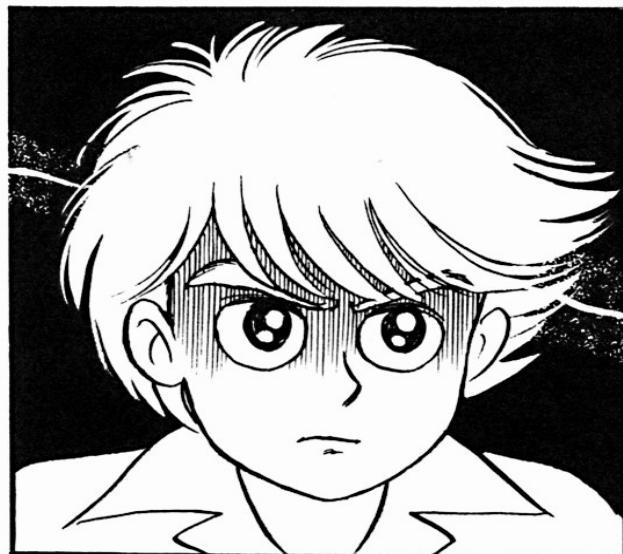


Crosshatching

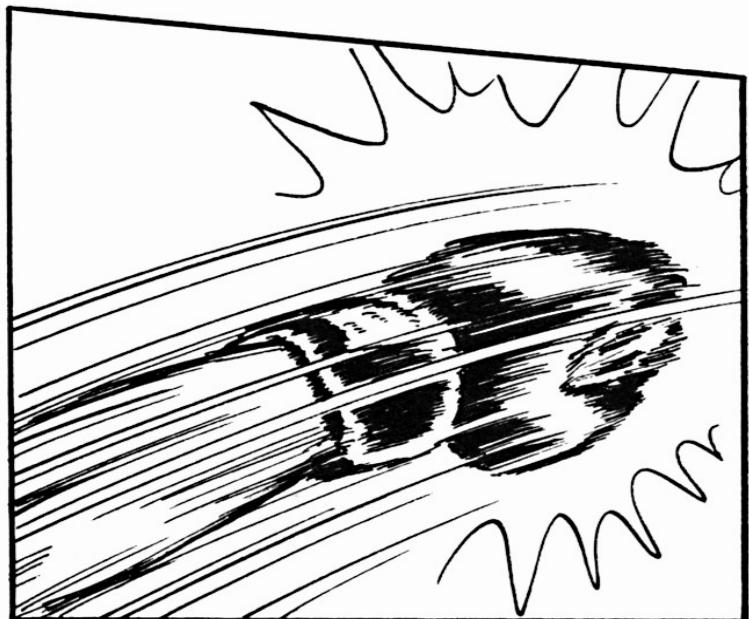


Use special effects to emphasize scenes.

In story manga, which general features serious content, the artist does not commonly exaggerate or distort figures. Instead, the artist uses panel design and backgrounds to express moods and emotions.



Here, solid black was used for the background and lines were added for shading around the eyes.



This scene was rendered showing only a fist.



Here, emotion is expressed using radiating lines.

Types of Basic Pen and Pencil Strokes

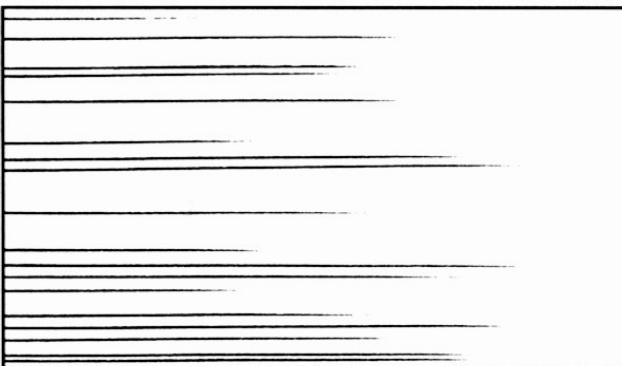
There are various types of strokes to be made with the pen or pencil. Learn and use them.



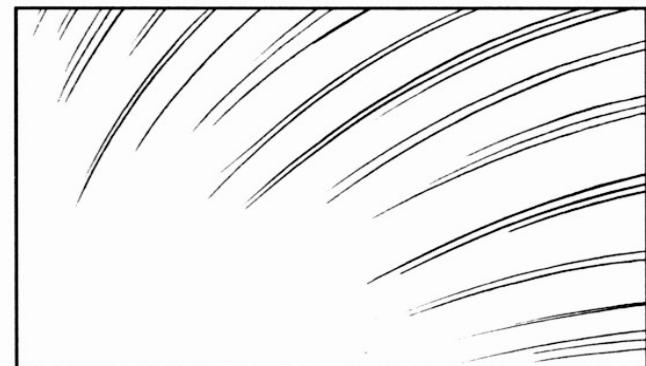
Straight (Parallel) Lines



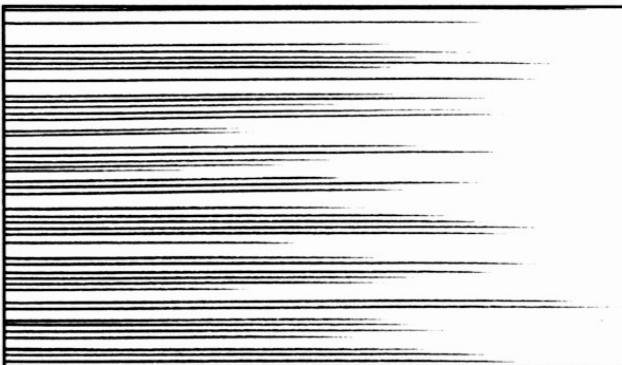
Radiating Lines



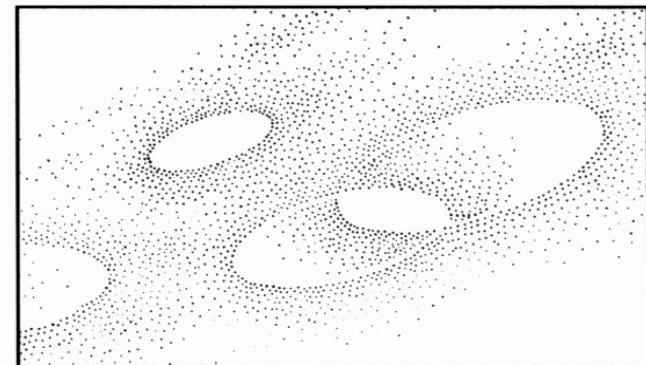
Lines for Breezing by



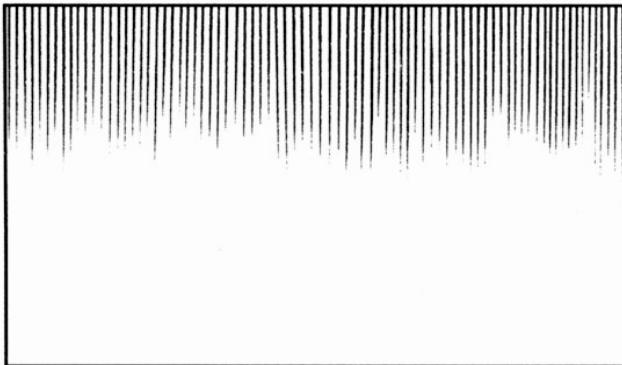
Curved Lines



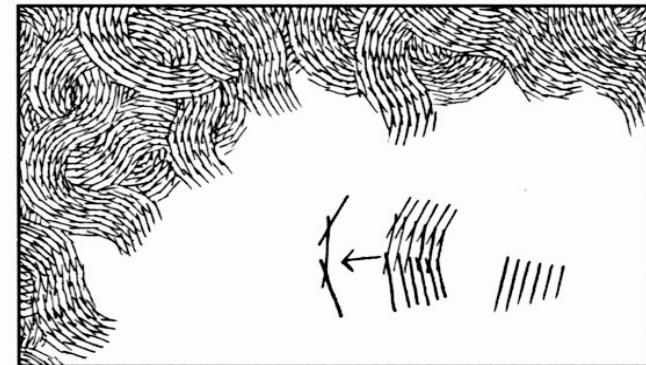
Speed Lines



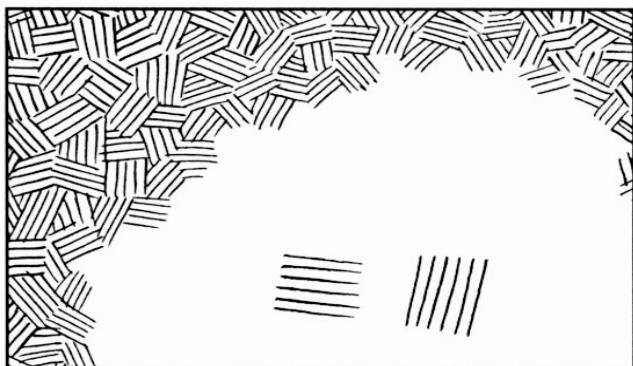
Stipple Dots



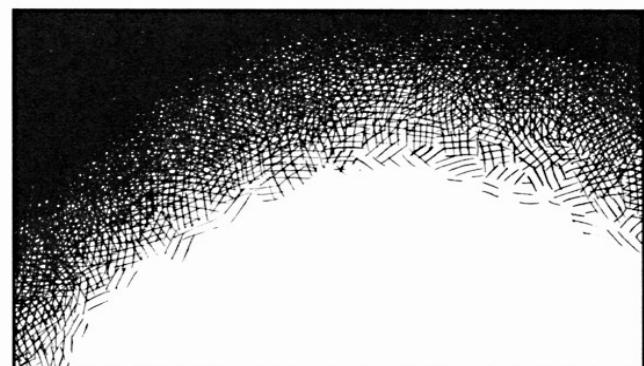
Vertical (Horizontal) Fading Lines



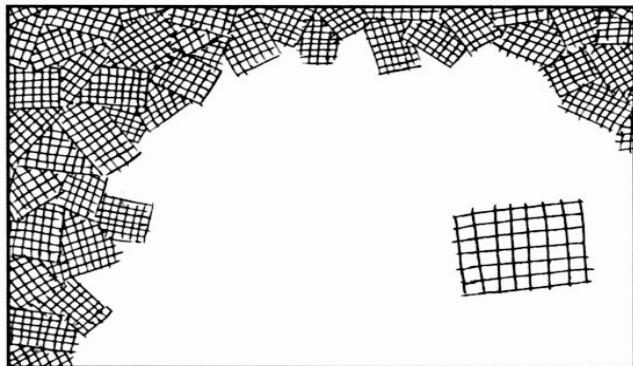
Nawa-ami ("Cord Hatching")



Ichikake ("Single Hatching")



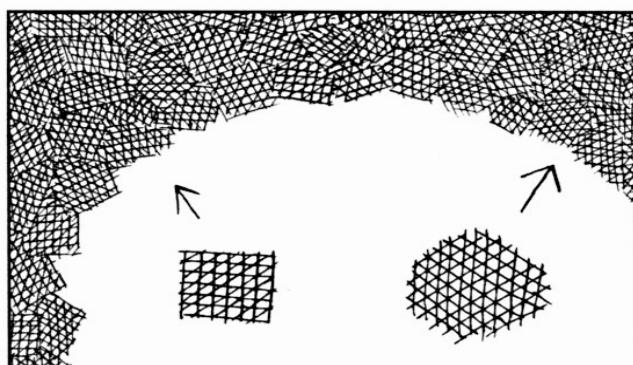
Gradation Shading
(Hatching)



Crosshatching ("Nikake" or "Double Hatching")



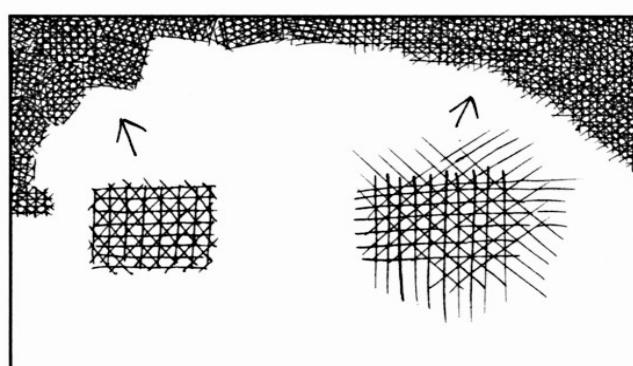
Gradation (Nawa-Ami)



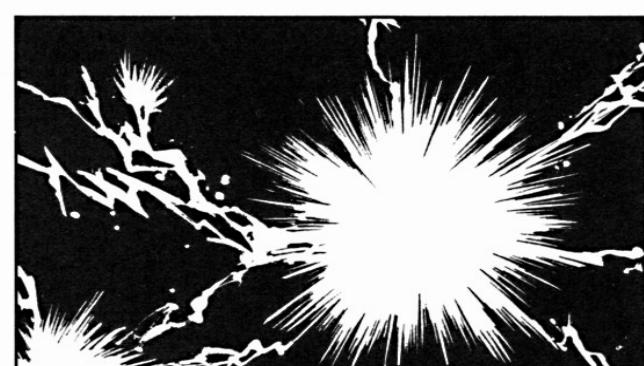
Crosshatching ("Sankake" "Triple Hatching")



Beta Flash (Burst effect incorporating solid black)



Crosshatching (Sankake)



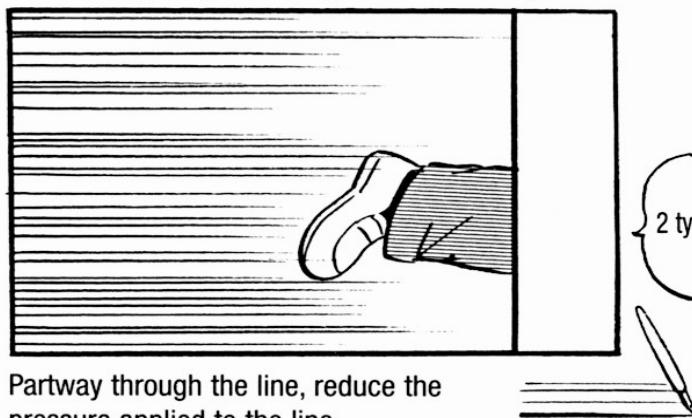
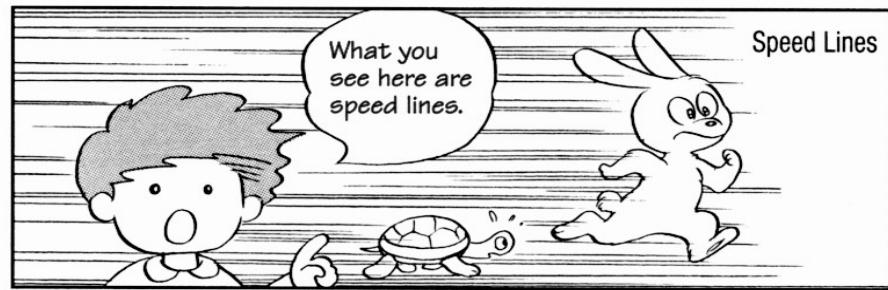
Lightning

Straight and Curved Lines

Draw clean straight (parallel) lines.

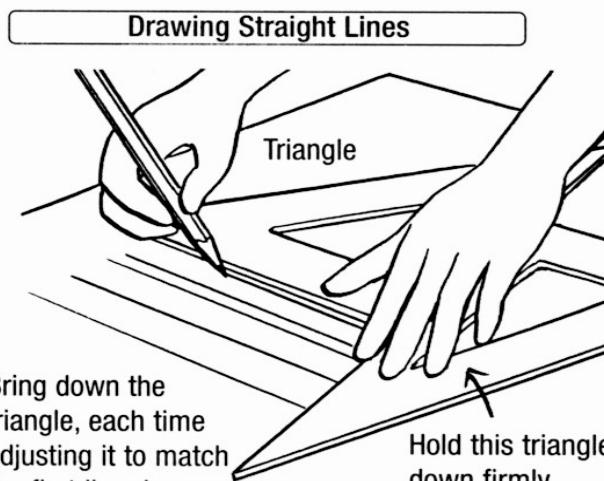
The key to straight lines for suggesting speed or creating a gloomy mood is to use a straightedge and draw the lines at equidistant intervals. Keep your hand relaxed and practice drawing repeatedly until you become able to produce them quickly. If you find using a straightedge too difficult, then practice drawing freehand.

Use a straightedge or triangle to draw fading lines.

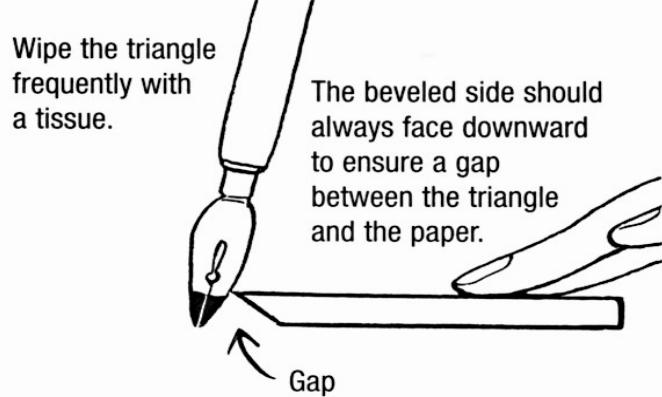


Partway through the line, reduce the pressure applied to the line.

A straightedge or triangle can also be used to draw lines with clean, crisp ends.



Draw parallel lines one by one using triangles and a pencil.



Draw the line using a straightedge or a triangle and a pen.



Practice using the pen

Relax your hand and use a straightedge to draw lines with a consistent thickness.

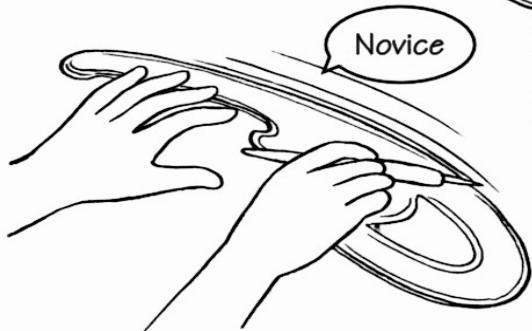
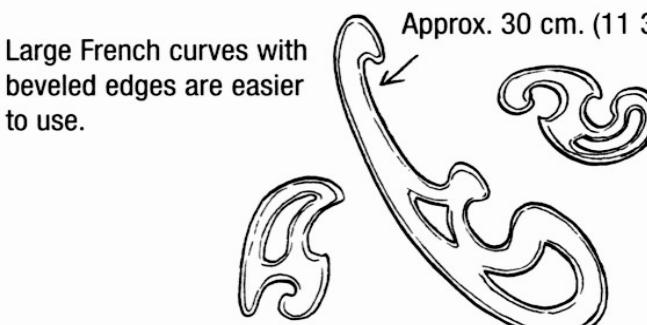
When you first start out, draw slowly. Once you become more accustomed, use fast strokes to draw the lines.

Use parallel line to create a gloomy mood.

Produce skillfully rendered curved lines

Use a French curve to produce curved lines used to show movement in figures and objects.

Large French curves with beveled edges are easier to use.



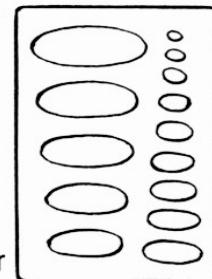
It is difficult to drag down the curve successfully.

Use curved lines to create effects such as this.



Draw the "turning" lines freehand.

Cups and more



Pointers in drawing well-rendered curved lines

Keep your hand relaxed and draw with a quick motion.



The key to drawing curves is to keep your hand relaxed and to draw the line quickly. This will result in a fine line.

Relax your hand while drawing the line to lighten the weight of the line.

Beautiful lines require practice and effort. All you can do is draw, draw, draw.

You just have to get used to it.

I botched it up again!

Caution! Remember to wipe off your French curve frequently with a tissue!

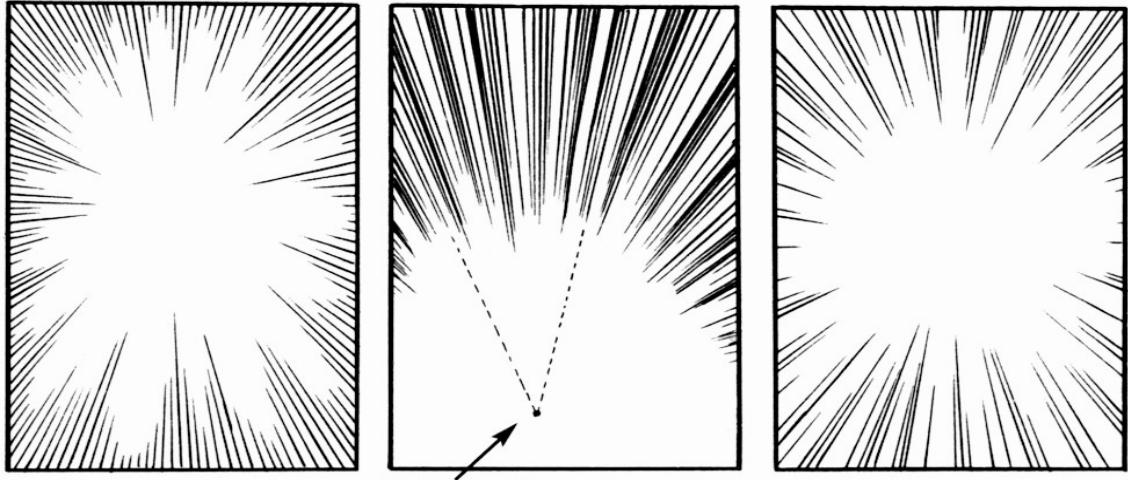
Radiating Lines (Burst Effects)

Use radiating lines.

Try using radiating lines to a mood of surprise, to a panel stand out, or to give emphasis. If you find it impossible to use a pen, then use a straightedge to draw the lines on the under drawing (original sketch).



Various Radiating Lines



Radiating lines converge on a center point.

Pointers in drawing radiating lines

Mark down the center point and, using a straightedge, draw each line one by one. The trick is to keep your hand relaxed.

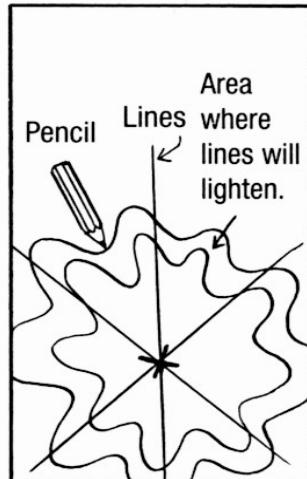
1

With a pencil, mark where the center point will lie.



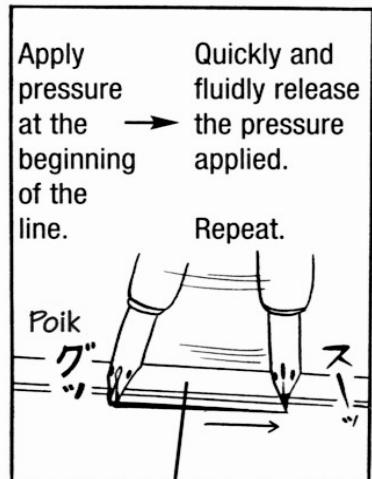
2

Draw about 3 lines crossing through the center point.



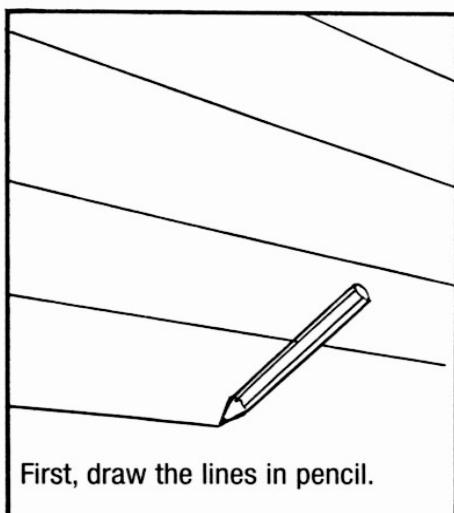
3

Using the straightedge and the pen, draw the lines toward the center point.



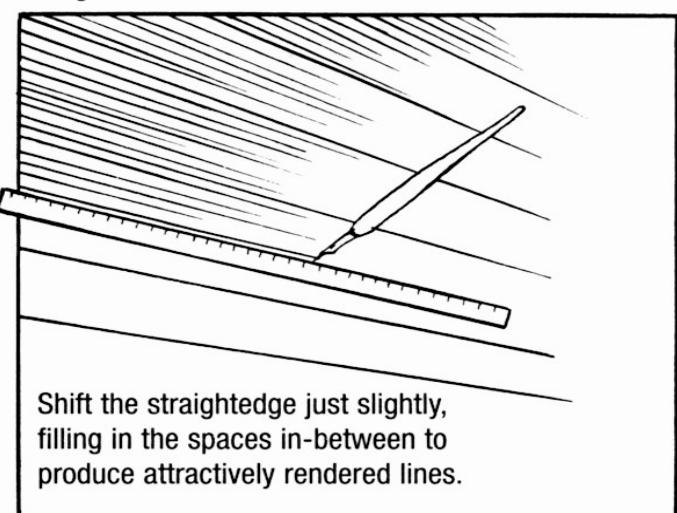
How to Draw Radiating Lines

Sketch



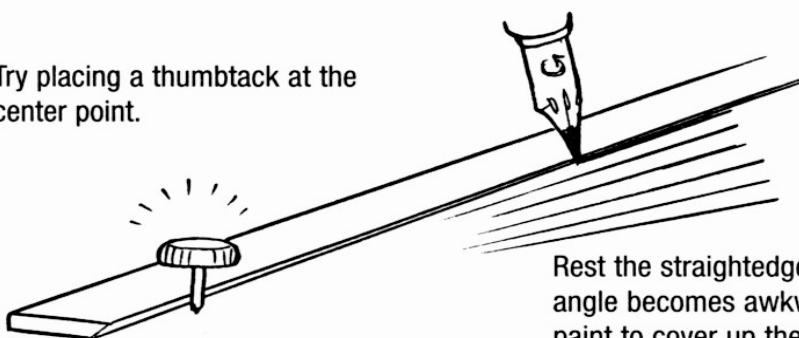
First, draw the lines in pencil.

Inking the Lines



Shift the straightedge just slightly, filling in the spaces in-between to produce attractively rendered lines.

Try placing a thumbtack at the center point.

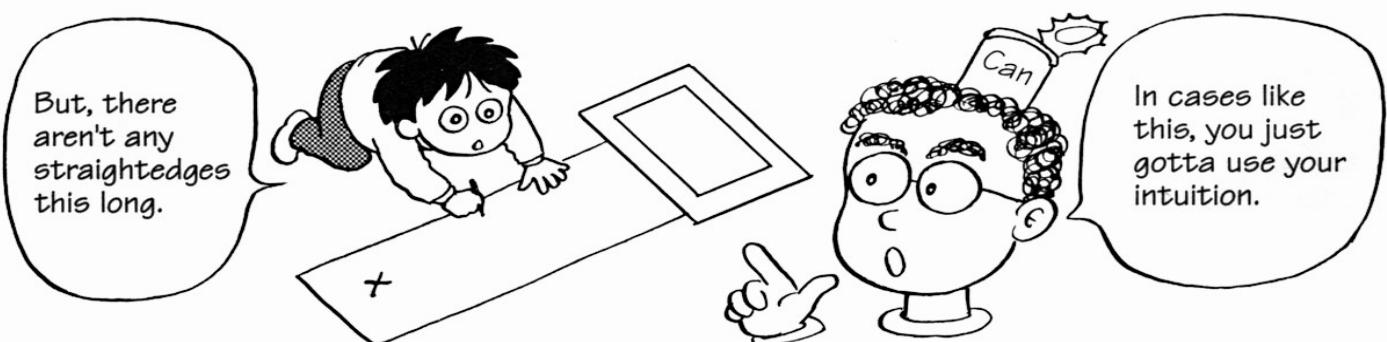
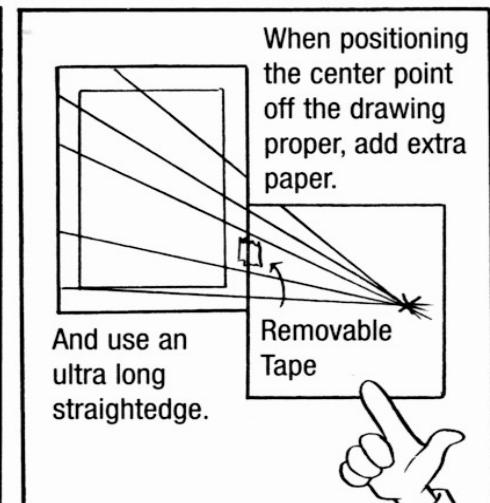


Getting used to this technique requires nothing but practice.

Rest the straightedge up against the thumbtack. Once the angle becomes awkward, rotate the paper. Use white poster paint to cover up the hole left by the thumbtack.

Moderate radiating lines

When drawing radiating lines with a center point somewhere outside of the drawing, use additional sheets of paper and mark down where the center point will lie.



Beta Flash

Creating *beta* flash

Beta flash is a burst effect used to create a mood of high tension or when a character is agitated. This effect is a snap to produce if you use a worn down G-pen or spoon pen.



Creating a *Beta* Flash Effect

1

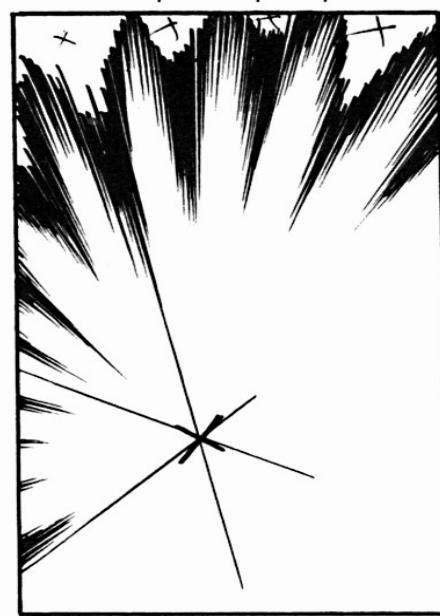
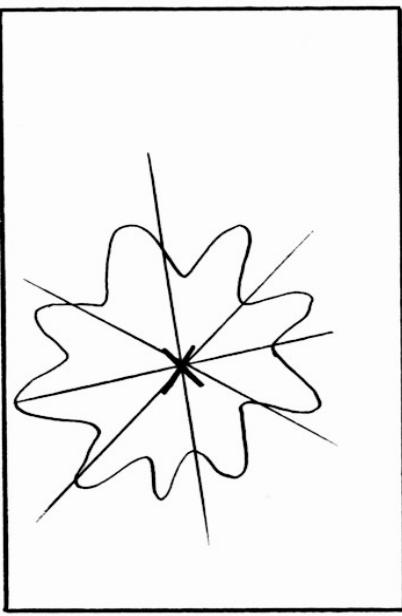
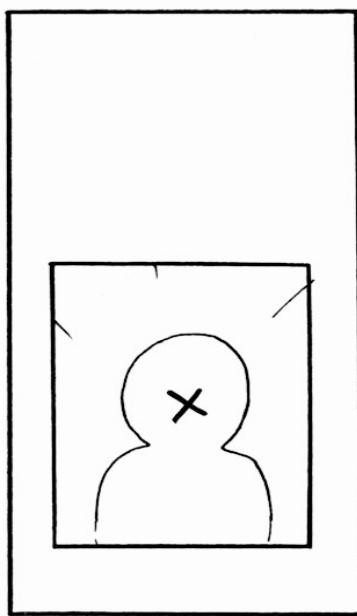
Mark down the center point with a pencil.

2

Draw about 4 lines in pencil.

3

Draw lines heading toward the center point using a worn down G-pen or spoon pen.



Pointers in producing *beta* flash

First, apply pressure to the line and then release this pressure, causing the line to fade out. Each line should taper at the tip and should slightly overlap the adjacent line.

Drawing Tip 1

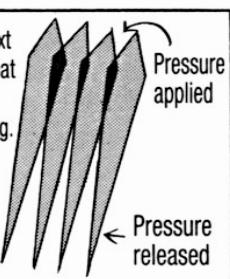
Drawing lines that taper-

1. Apply pressure at the beginning of the line.



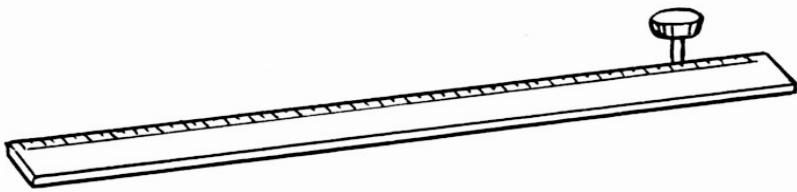
2. Quickly and fluidly release the pressure applied.

3. Draw the next line somewhat overlapping the preceding.

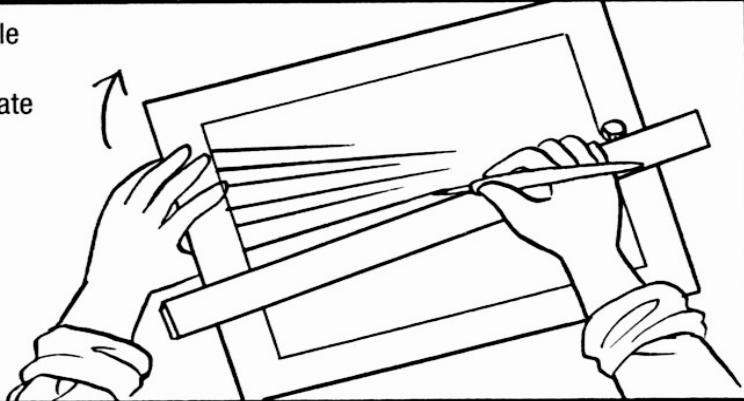


Drawing Tip 2

Place a thumbtack at the center point and rest the straightedge against the thumbtack. This will prevent the straightedge from slipping.



Once the angle becomes awkward, rotate the paper.



Use white poster paint to cover up the hole left by the thumbtack.



Various *beta* flash effects

Beta flash is highly versatile and can be used in lieu of thought balloons, etc. Again, this technique requires practice.

Parallel *Beta* Flash Effect



Jot down parallel lines in pencil and then add the *beta* flash effect.

Apply ink in parallel strokes.

This can be used in place of thought balloons.

Draw concentric ovals and fill in where appropriate with ink.



Lighting is used to suggest an unusually intense mood.

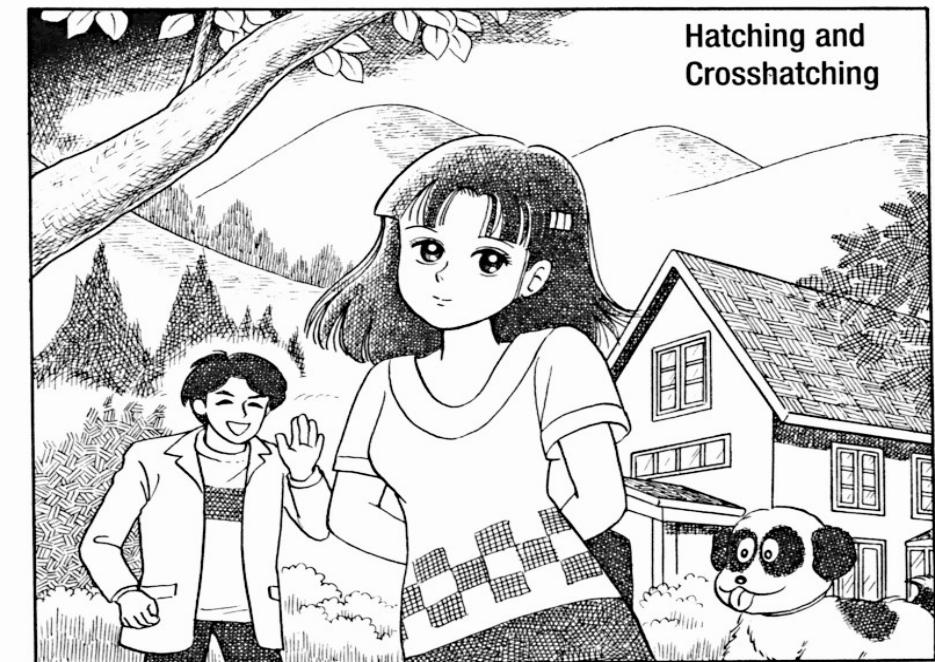
Hatching and Crosshatching 1

Use hatching and crosshatching!

If you are capable, hatching and crosshatching allow you to create backgrounds, vegetation, shadows, and many other elements. It will also allow you to give your artwork a sense of volume.

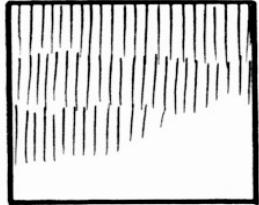
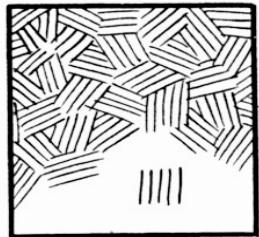


Types of Hatching

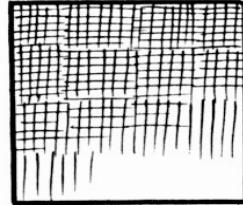
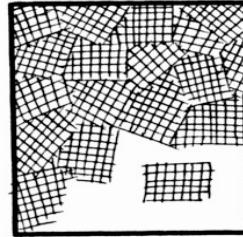


There are multiple kinds of hatching, depending on the number of strokes and whether they come from a fixed or varied directions.

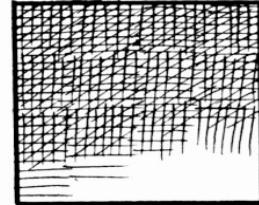
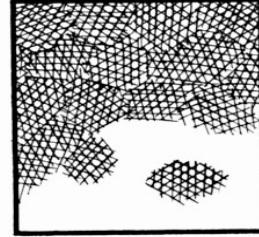
Hatching ("Ichikake" or "Single-Hatching")



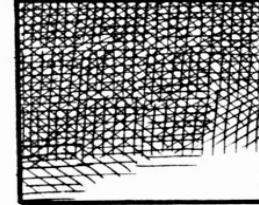
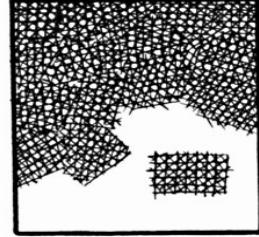
Crosshatching ("Nikake" or "Double-hatching")



Crosshatching ("Sankake" or "Triple-hatching")



Crosshatching ("Yonkake" or "Quadruple-hatching")



Points of Note in Crosshatching

If the paper grows rough from scraping and catches on the pen, the lines will become thick.

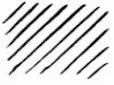
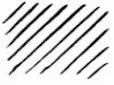
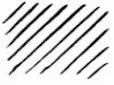
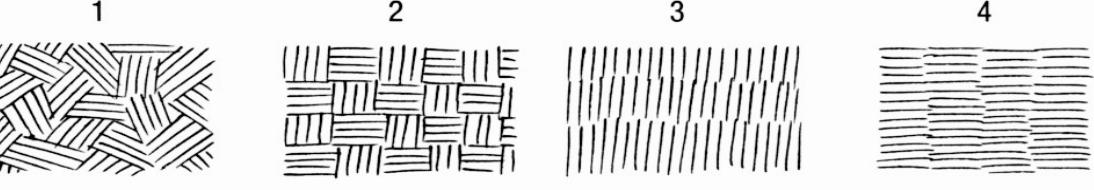
Use water to wash the pen.

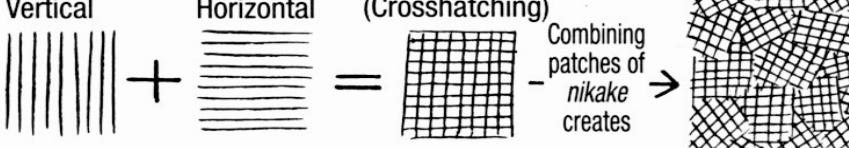
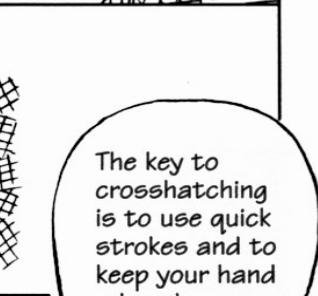
Ink and water used while drawing



Frequently wash off and wipe the pen nib.

Water may cause the pen nib to rust.

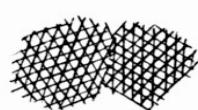
<h3>Ichikake (single-Hatching)</h3>									
<h4>Drawing Techniques</h4>	<p>The basic strokes (enlarged)</p>  <p>Several parallel strokes are drawn at equal intervals.</p> <p>Hatching Stroke Directions</p> <table border="0"> <tr> <td>Vertical Hatching</td> <td>Horizontal Hatching</td> <td>Diagonal Hatching</td> <td>Diagonal Hatching</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> </table> <p>Combinations of the above create the effects shown below.</p>	Vertical Hatching	Horizontal Hatching	Diagonal Hatching	Diagonal Hatching				
Vertical Hatching	Horizontal Hatching	Diagonal Hatching	Diagonal Hatching						
									
<h4>Hatching Effects</h4>									

<h3>Nikake (Double-hatching)</h3>	
<h4>Drawing Technique 1</h4>	<p>The basic strokes (enlarged)</p> <p>Vertical + Horizontal = Double-hatching (Crosshatching)</p>  <p>Combining patches of <i>nikake</i> creates</p> 
<h4>Drawing Technique 2</h4>	<p>The basic strokes (enlarged)</p> <p>Vertical + Horizontal = Double-hatching</p>  

Hatching and Crosshatching 2

<p>Sankake (Triple-hatching)</p>	
<p>Drawing Technique 1</p>	<p>The basic strokes (enlarged)</p>
<p>Drawing Technique 2</p>	<p>The basic strokes (enlarged)</p>
<p>Yonkake (Quadruple-hatching)</p>	
<p>Drawing Technique 1</p>	<p>The basic strokes (enlarged)</p>
<p>Drawing Technique 2</p>	<p>The basic strokes (enlarged)</p>

Good



Not good



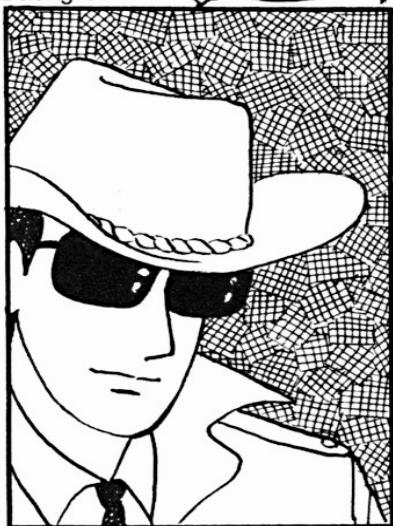
Use caution when overlapping sankake and yonkake.

Uses of hatching and crosshatching

Hatching and crosshatching can be used for any number of purposes, be it to render the ground, background, hair, etc.

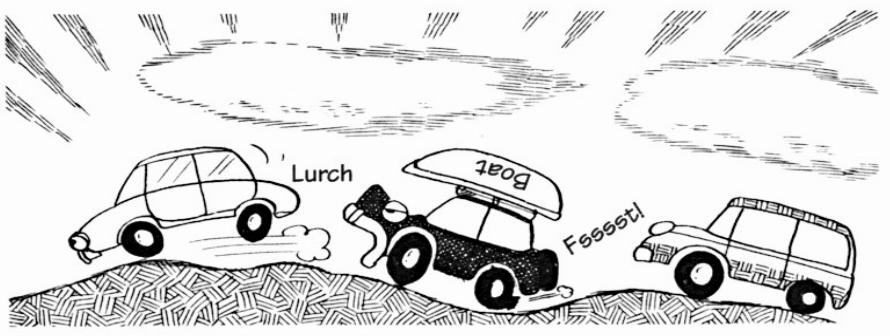
Draw in whatever directions ya like, see?

Background



Crosshatching (*nikake*) in multiple directions.

Crosshatching (*nikake*) following a uniform direction.



Hatching used for the ground

The more you practice, the better you'll get.

Nikake

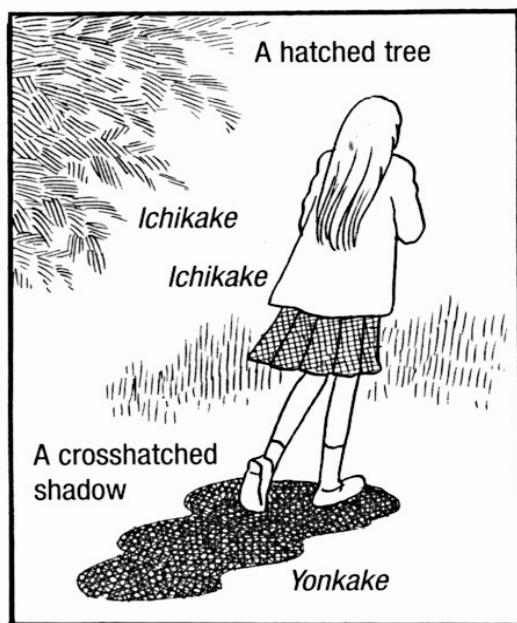
Yonkake

Sankake

Ichikake



To create a gloomy mood



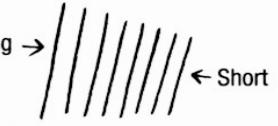
Rotating the paper will make it easier to draw.

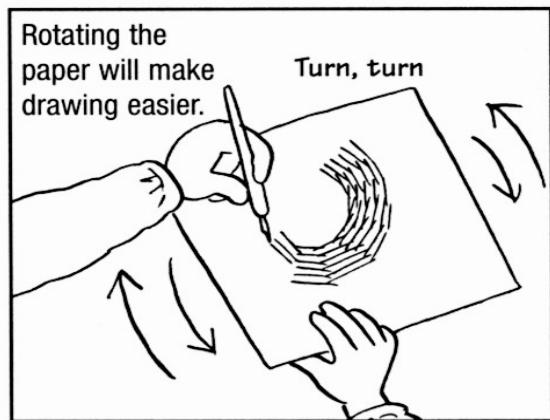
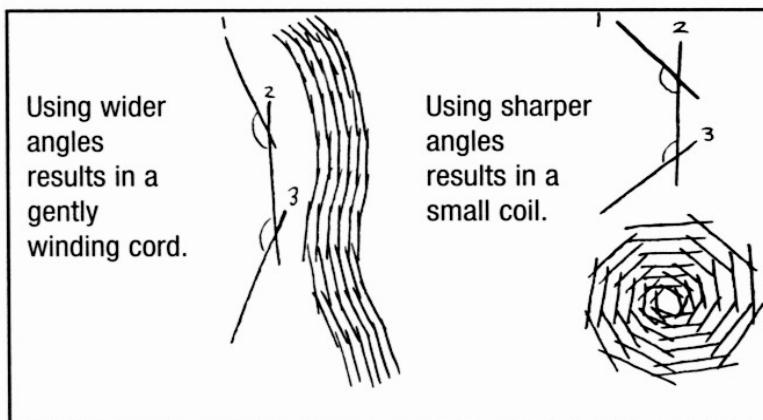
Nawa-Ami (“Cord Hatching”) 1

Creating *nawa-ami*

Like hatching and crosshatching, *nawa-ami* is used for shading and to create a sense of unease.



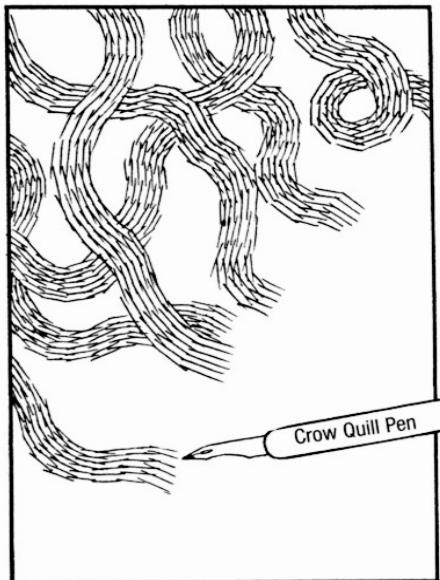
The Basic Strokes	Winding to the Right Strokes are shorter on the inner side of the cord. 	Strokes are longer on the outer side of the cord. Winding to the Left Long →  Short ←	Coil (Wound to the Left) Short →  Long ←
Drawing Techniques			



Creating Backgrounds with *Nawa-Ami*

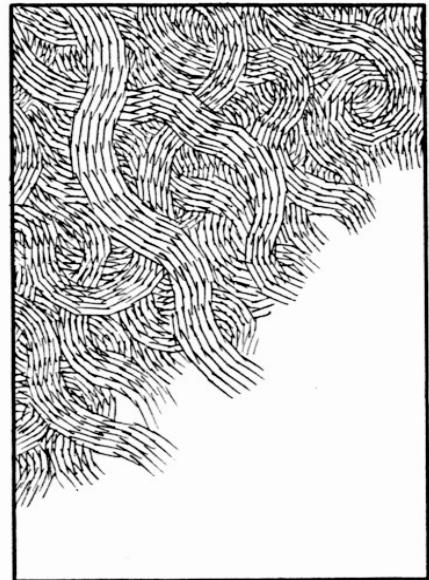
1

Expand the cord, making it twist and wind as you desire.



2

Fill in the gaps between cords with more, making the separate cords indistinguishable from one another.



Crow Quill Pen

If you are able to crosshatch and to create *nawa-ami*, then *gomi-kake* ("dust" crosshatching) will give you no problem at all.

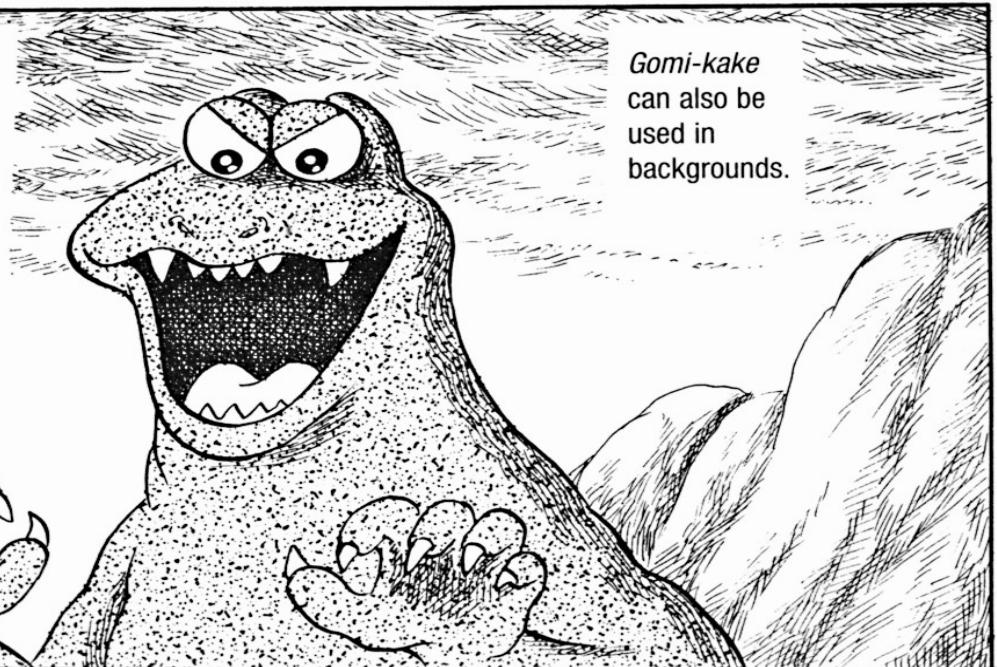


Gomi-Kake



Gomi-Kake Used in a Background

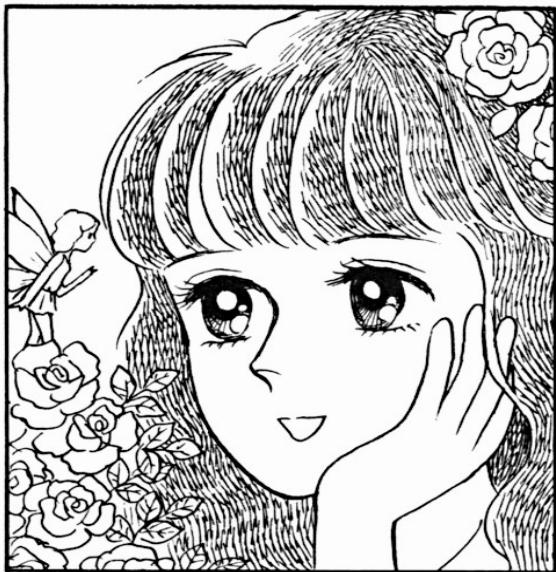
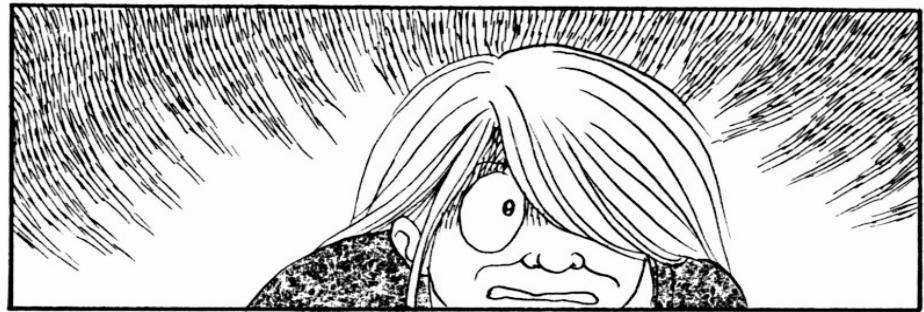
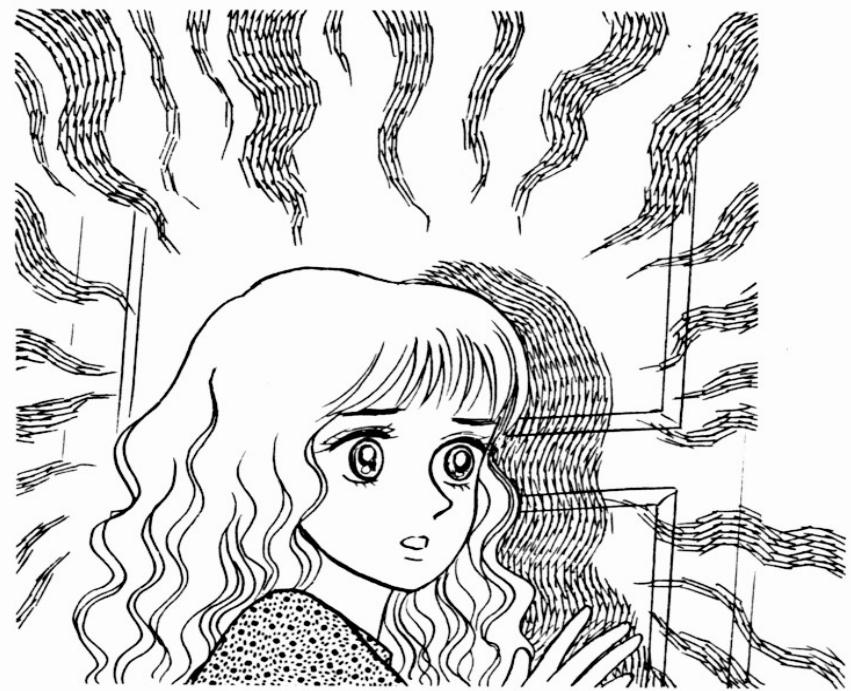
Gomi-kake is excellent if a creepy, eerie effect is desired. I strongly encourage those interested in producing ghostly, bizarre images to master this effect. Screen tone for regular crosshatching and *nawa-ami* already exists, so use combinations of the effects.



Gomi-kake can also be used in backgrounds.

Nawa-Ami (“Cord Hatching”) 2

Various Uses of *Nawa-Ami*



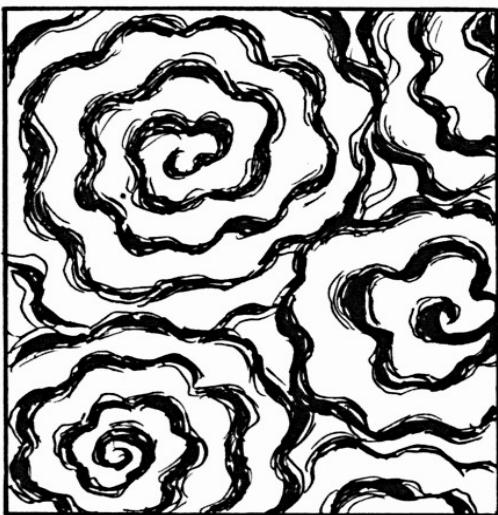
Whorl and Brier Patch Effects

Creating whorl and brier patch effects

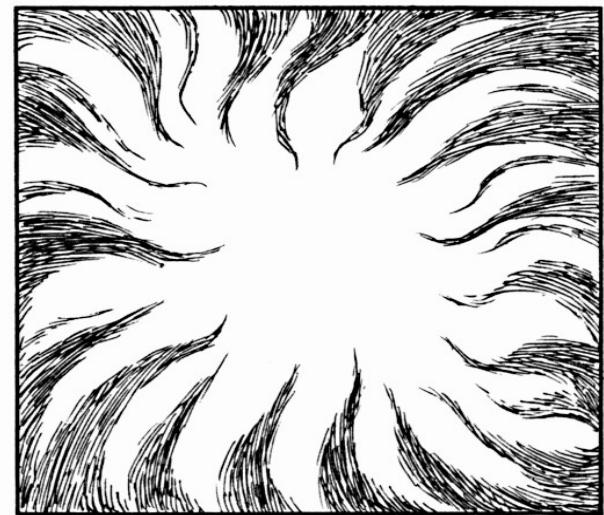
Establish the shape desired in pencil, and then keeping your hand relaxed, pen the effect in freehand, using eerie strokes and shapes.



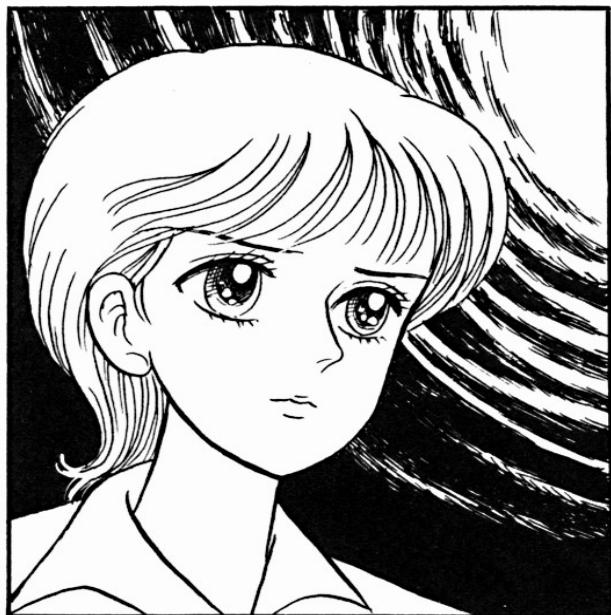
Brier Patch Effect with Solid Black Lines



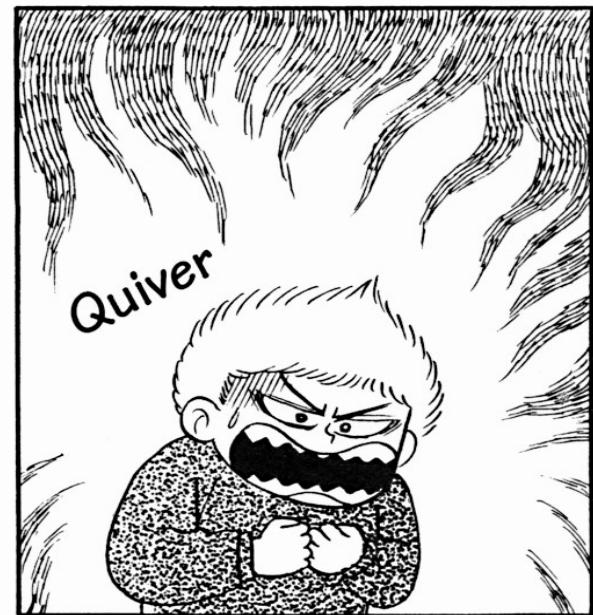
Whorl/Brier Patch Effect



Brier Patch Effect



Modified Brier Patch Effect



Gradation

Use hatching, crosshatching, and *nawa-ami* (cord hatching) to add gradation.

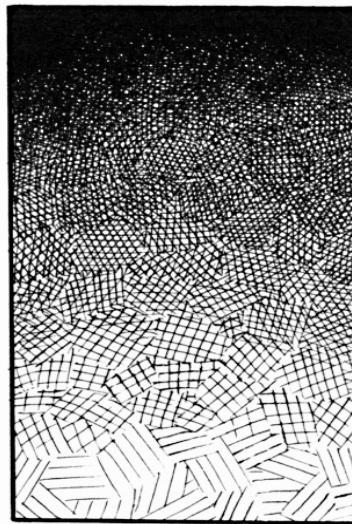
Gradation consists of gradating the pattern value from dark to light with gradual, indistinct transitions. Once you become proficient at hatching, crosshatching, and *nawa-ami*, try your hand at gradation.

Artists use gradation when looking to create simple shadows or to make compositional elements indistinct, however desired.



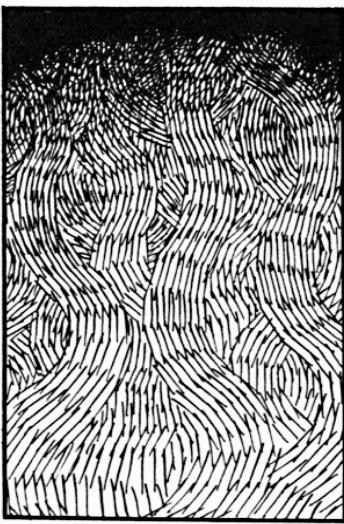
Screen tone is an easier option for covering backgrounds or large areas of the artwork.

Hatching



Dark

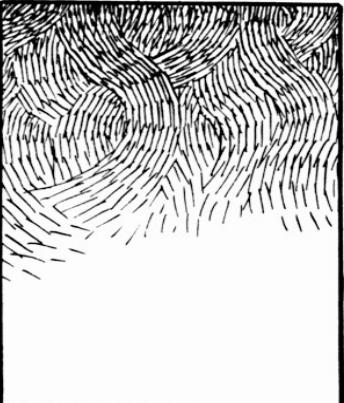
Light



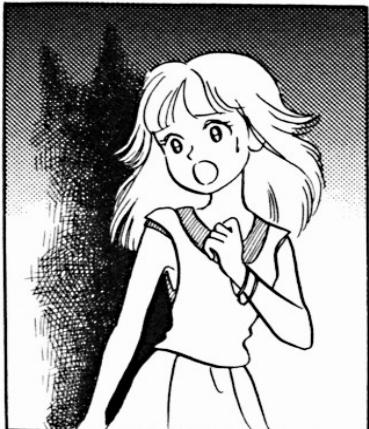
Nawa-Ami

Dark

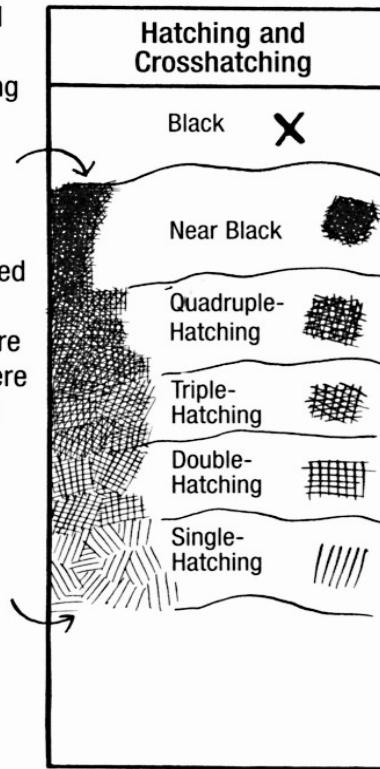
White



Jot down the general target area in pencil and then add hatching or crosshatching.



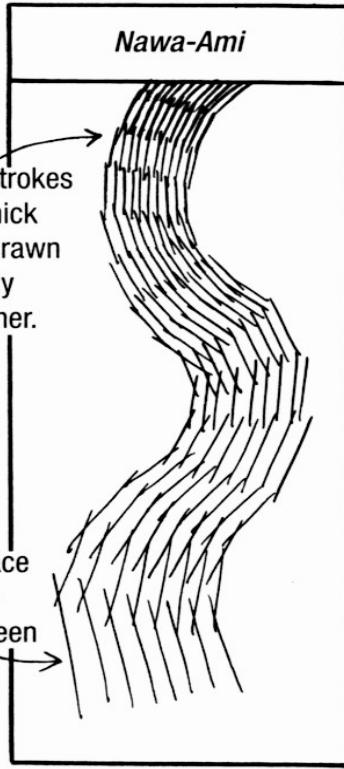
Denser, smaller strokes were used toward the top, while larger, more open strokes were used toward the bottom.



Nawa-Ami

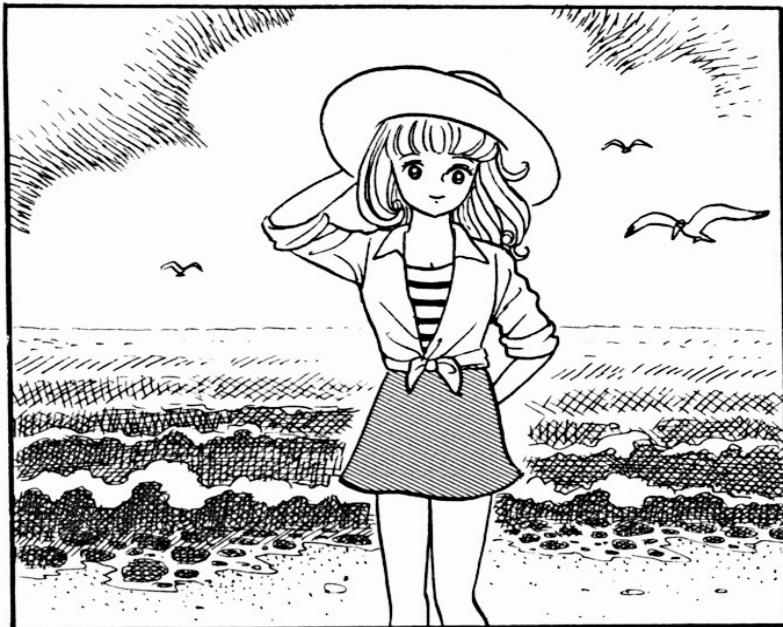
The strokes are thick and drawn closely together.

Pressure has been released from the pen, and more space has been left between strokes.

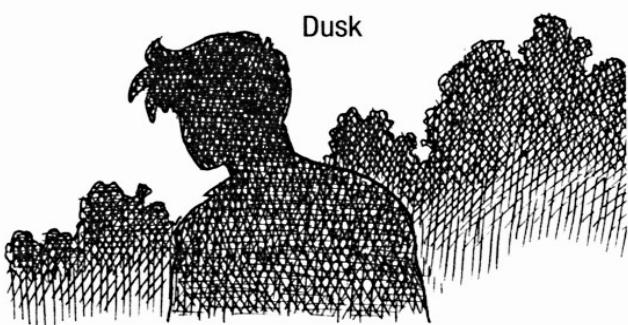


The above was created using a combination of screen tone and crosshatching.

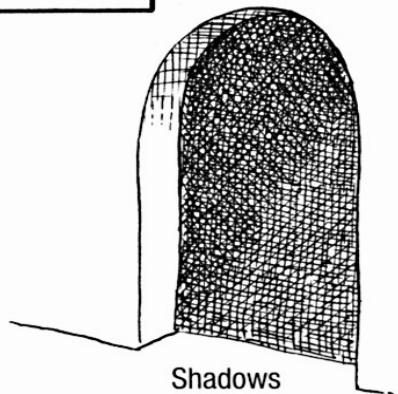
Various Uses of Gradation



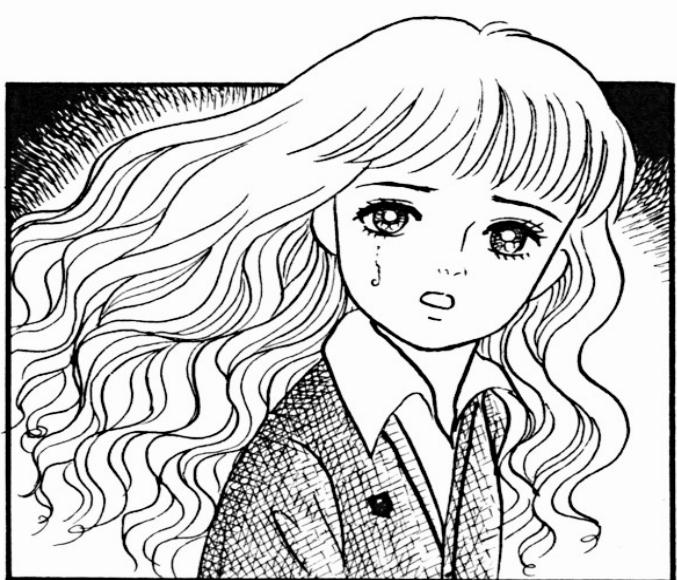
Background



Dusk



Shadows



Clothing

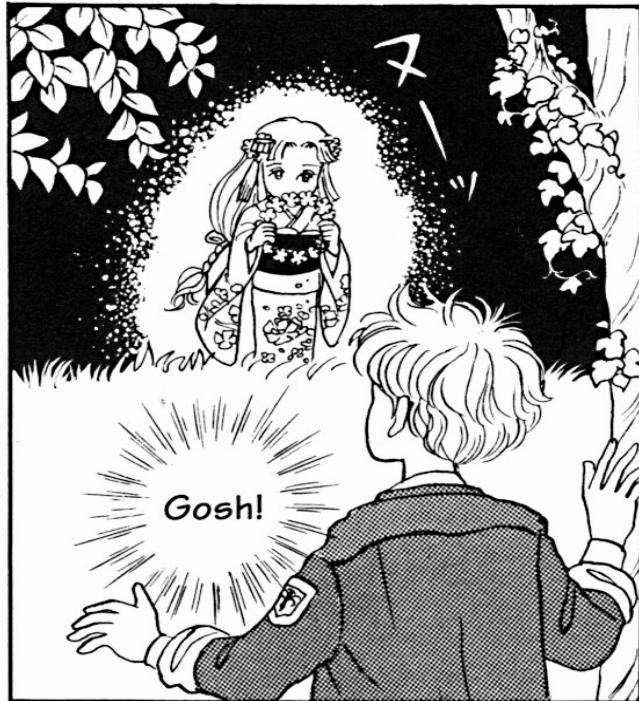
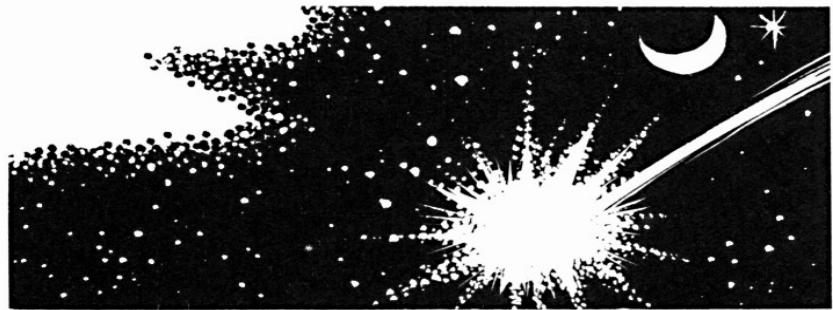


Sheer Fabrics

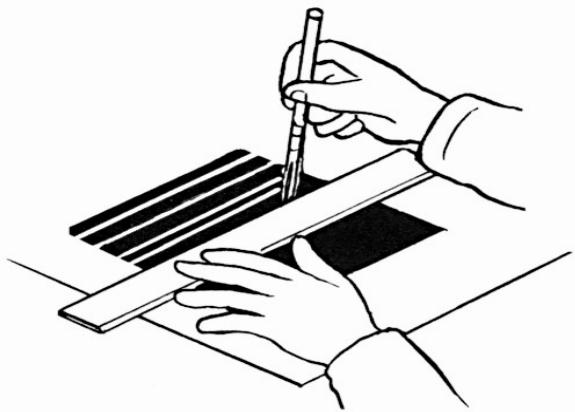
The Beauty of White and Black

Create backgrounds using solid black and white.

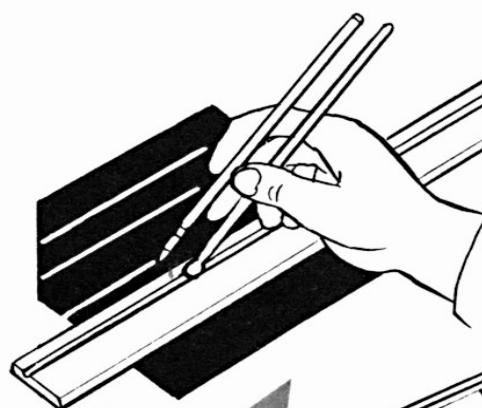
Use white on a solid black ground to create stars or open letters.



Drawing White Lines



Use a ruling pen or correction fluid in a pen-shaped applicator (correction pen) to draw the lines.



Artists accustomed to using a brush may opt for a brush and glass rod combination, keeping the brush parallel to the glass rod.



Straightedge with a Groove

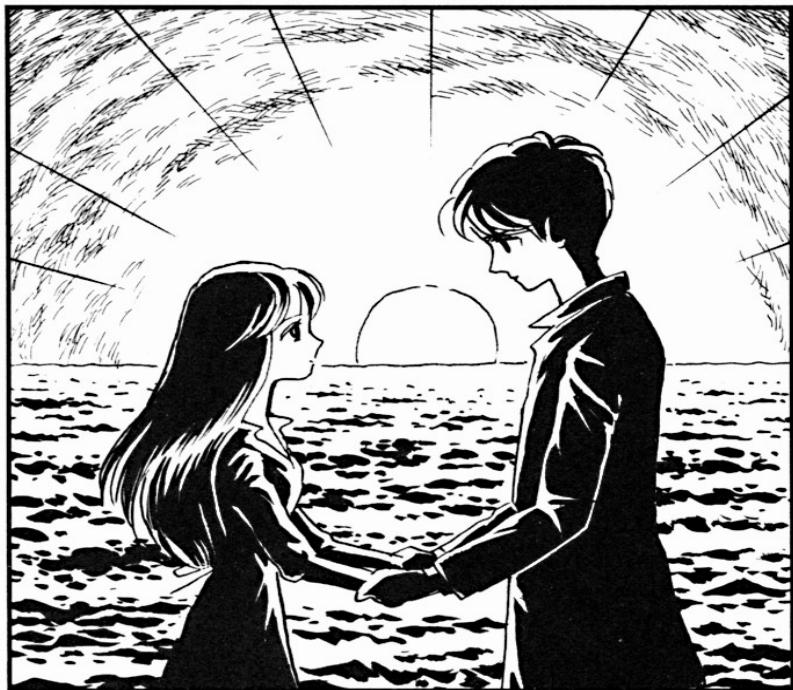
Glass Rod

The ball end is placed in the groove.

Various Backgrounds

Ensure that the blacks and whites in your composition are well balanced.

Solid Blacks



Use black in shadows and backgrounds.

Solid Blacks Used in a Figure and Tree



White Figure against a Solid Black Ground

Use screen tone to add intermediate values.



Solid Blacks Used for Leaves



Black Clothing



Night Scenes

Special Effects

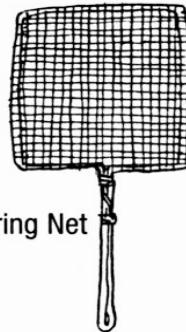
Try spattering black and white.

Use netting and a brush to render stars in a night sky, blood spatter, or other tiny speckles. These techniques do require skill, so be sure to practice first before trying this on the original copy..

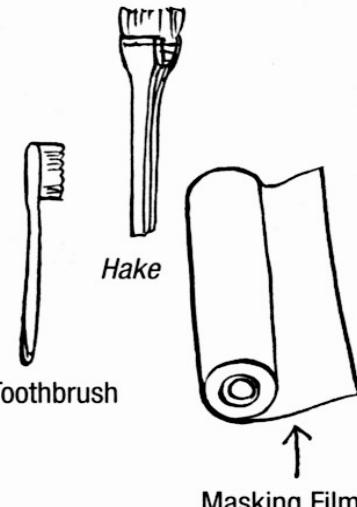
Anyone can use spattering, once they learn how.



Spattering Tools and Materials



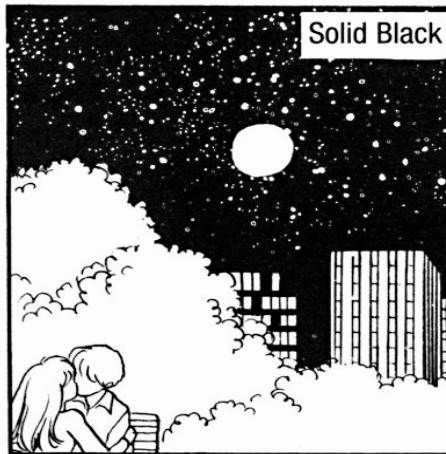
Spattering Net



Toothbrush

Hake

Masking Film



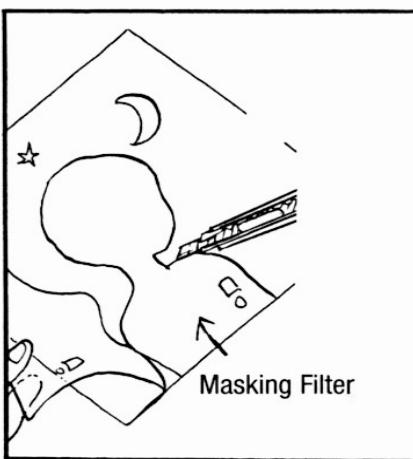
Stars



Blood

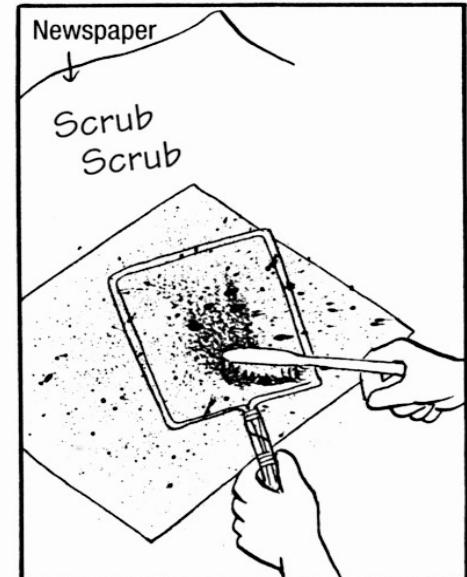
The Spattering Process

- 1 Use masking film to cover nontarget areas.



Masking Filter

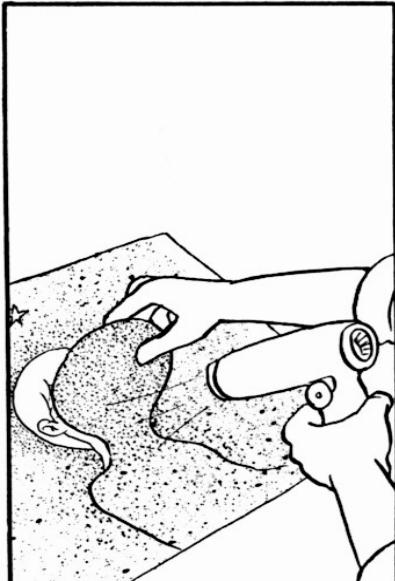
- 2 Spatter the ink or paint using a brush and netting.



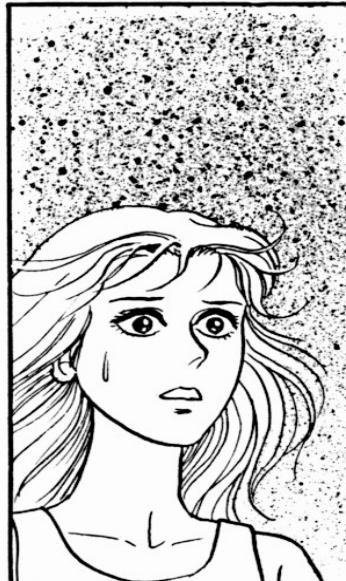
Newspaper

Scrub
Scrub

- 3 Remove the masking film.



- 4 Finished!

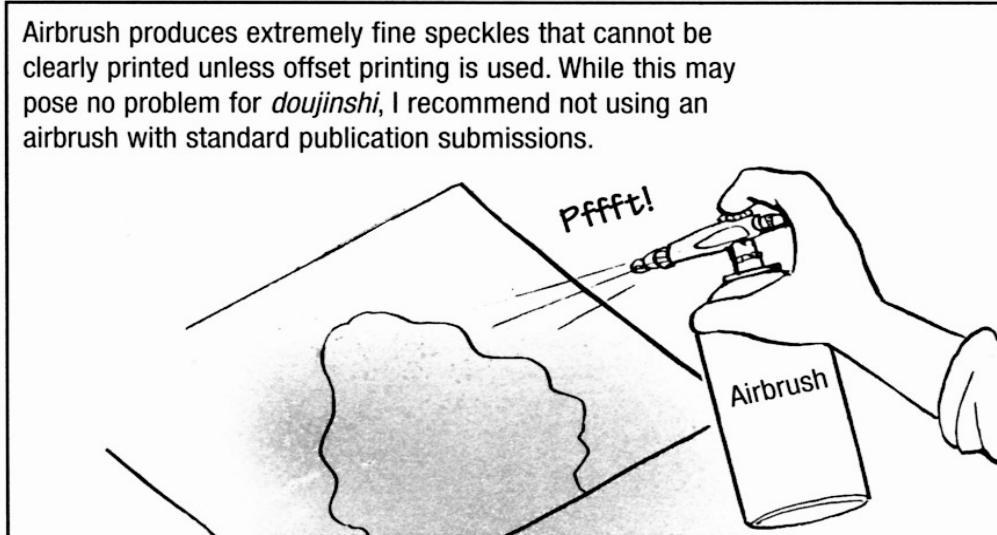


Other special effects

Spattering effects can also be created even without netting. Simply take a *hake* dipped in ink and blow on the bristles. In addition, interesting results can also be obtained with an airbrush or gauze. Experiment with different materials. Please note, however, that the holes of an airbrush are extremely small and may result in speckles so fine that they become lost in the printing process.



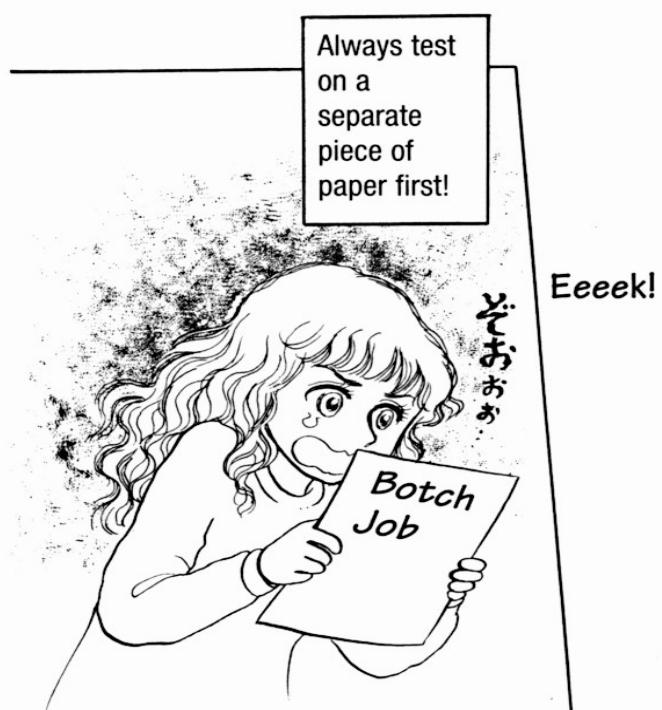
Airbrush produces extremely fine speckles that cannot be clearly printed unless offset printing is used. While this may pose no problem for *doujinshi*, I recommend not using an airbrush with standard publication submissions.



Use gauze, a tissue, or cloth to dab.



Soak gauze, a tissue, or a wide-weave cloth into ink and then gently dab it on the drawing's surface.



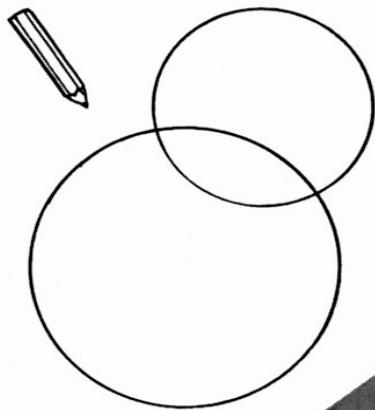
Stipple Dots

Try using stipple dots.

Stipple dots are perfect for creating tender, romantic scenes. Use a crow quill pen or a felt-tip pen.

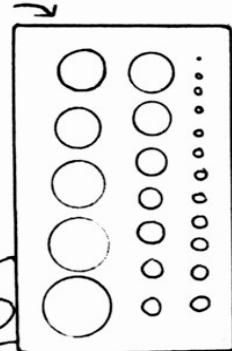
Techniques for Rendering Stipple Dots

- 1 Use a template and a pencil for the under drawing.



Use a template for the under drawing.

Circle Template

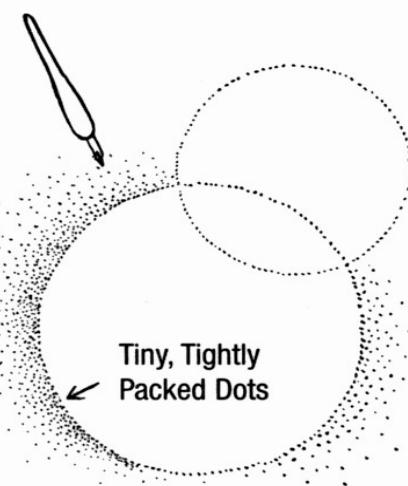


- 2

With a pen, begin to add stipple dots over the under drawing. Gradually build up the desired shape creating cloudy and smooth value transitions.

Large, →
Spaced
Dots

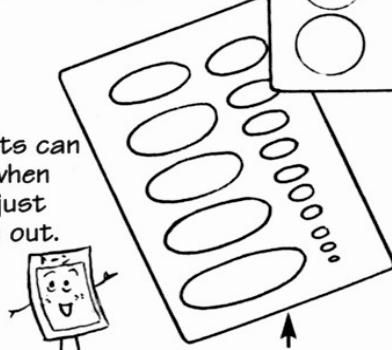
The dots to the right are
finer than those to the left.



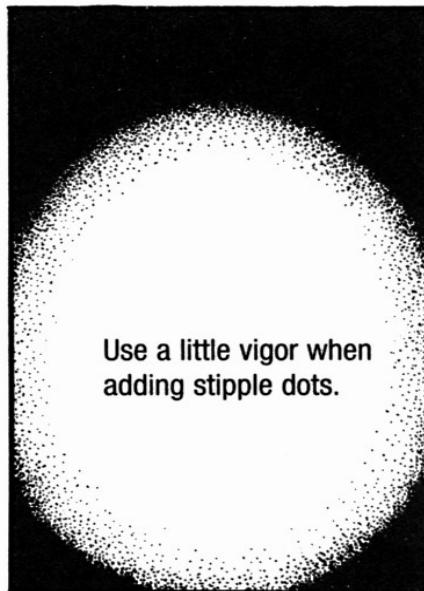
Shortcuts can
be nice when
you are just
starting out.



Ellipse Template



Stipple Dot Gradation

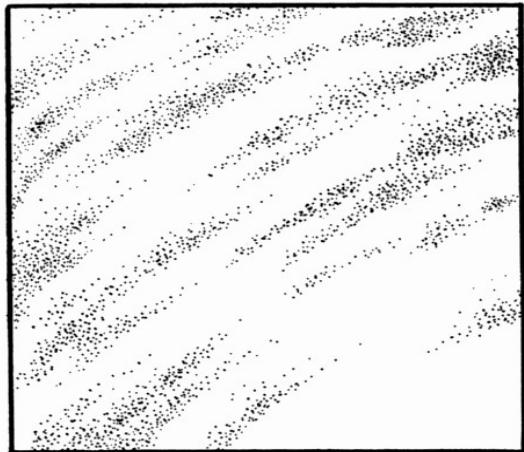


Use a little vigor when
adding stipple dots.



Use a felt-tip pen and Rotring ink for large dots. For small dots, use a crow quill pen held perpendicular to the paper.

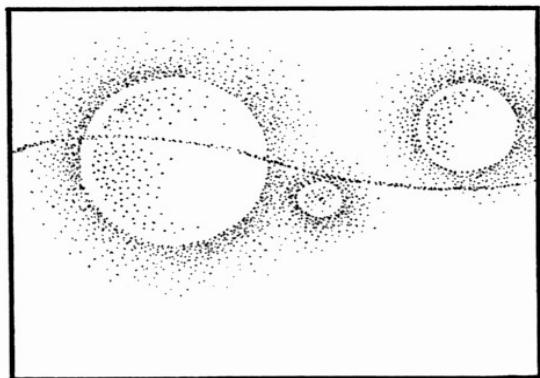
Various Uses of Stipple Dots



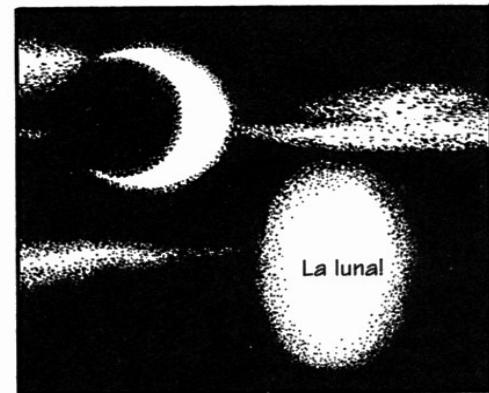
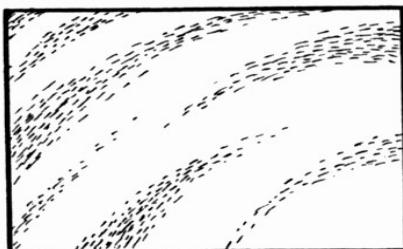
Clouds or Mist



Twinkling, Light, Hope



Light, Romantic Sentiment,
Hope, Love, Etc.

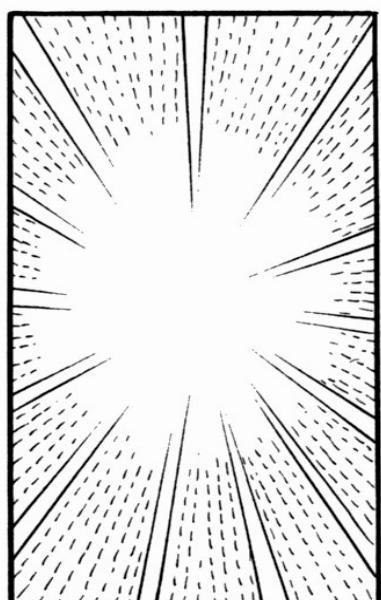
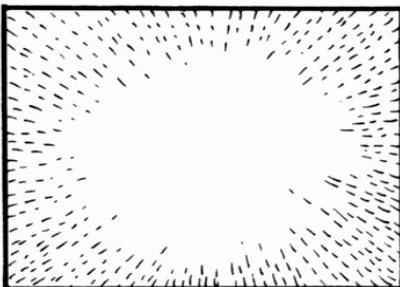
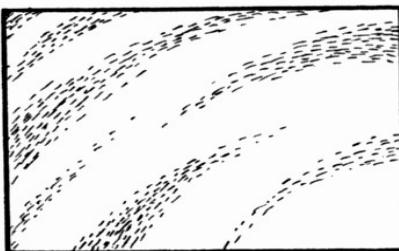


Speech Balloons,
the Moon, Stars

Using Line Stippling

Line stippling is effective for portraying mist, the sun, and the passage of time. Practice creating line stippling that have a uniform line thickness.

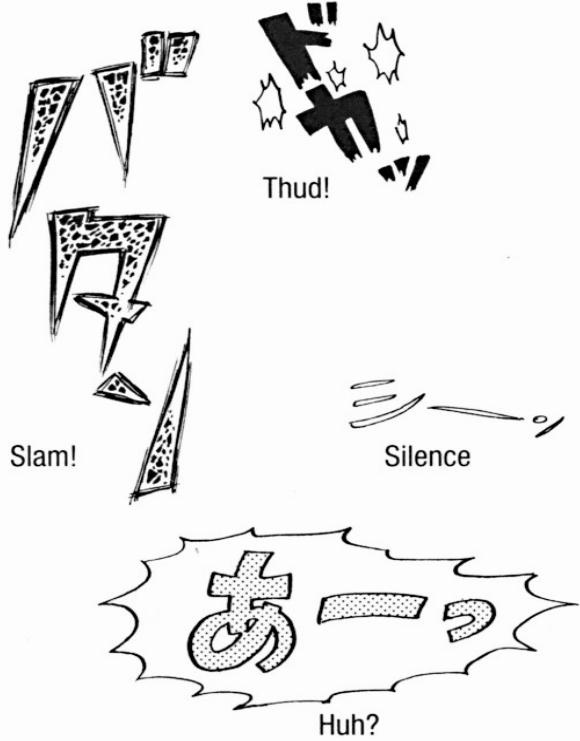
First, jot down in pencil a center point and several guidelines. Next, pen in with stipple lines, gradually building up the desired shape.



Display Lettering and Speech Balloons

Creating display lettering

Add display lettering illustrating the contents of the panel or words appearing in the composition directly to the drawing.



Titles

When submitting a copy for standard publication, simply write down the title in pencil. If you intend to create the lettering yourself, execute the title on a separate piece of paper and indicate with your submission that, that is the preferred lettering.

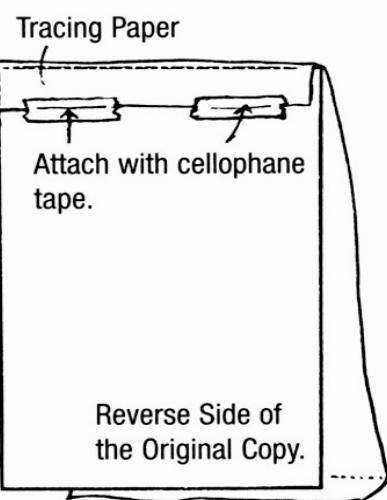
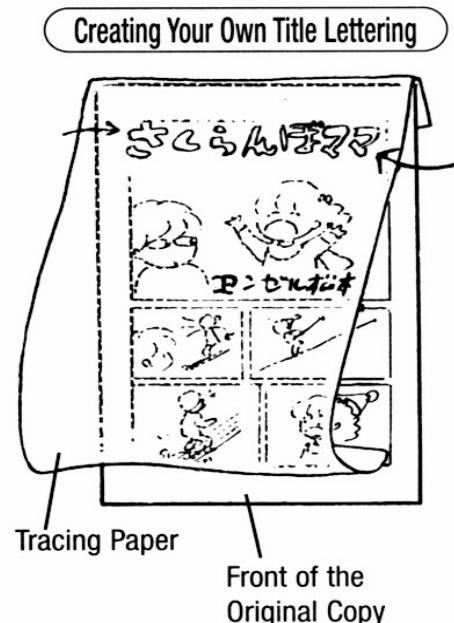
Sample Title Lettering



やま こ
山の子 じにー

Indicate your intended title by writing it in pencil.

Alternatively, the lettering could be attached over the original copy using transparent film.

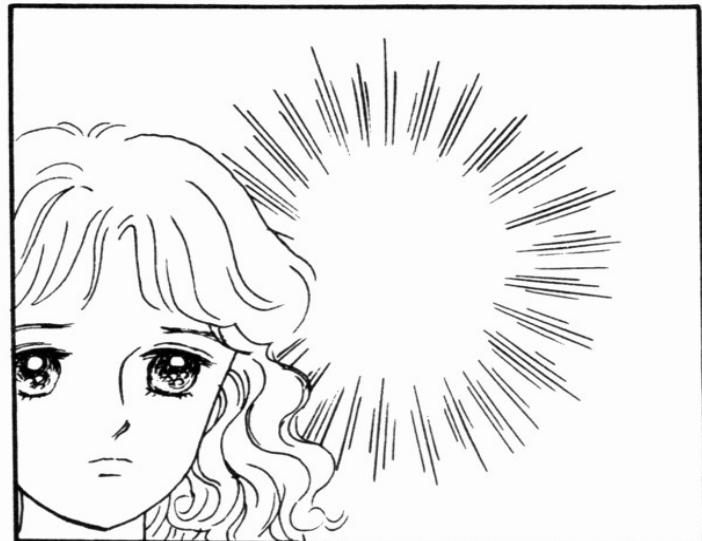


Execute the title lettering on a separate piece of paper, overlay the original copy with a sheet of tracing paper, and indicate where the title should go.

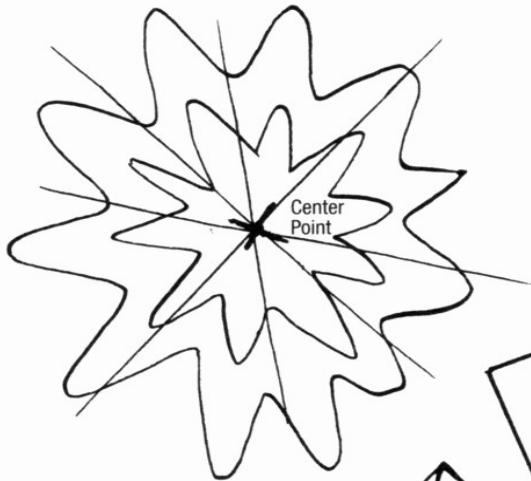
Adding Speech Balloons

Use bursts to create thought balloons.

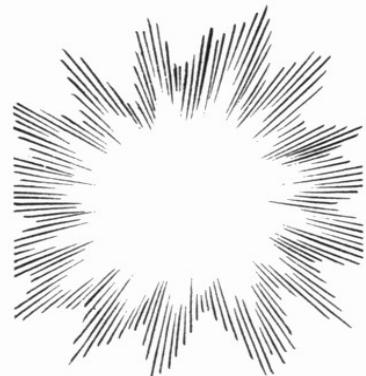
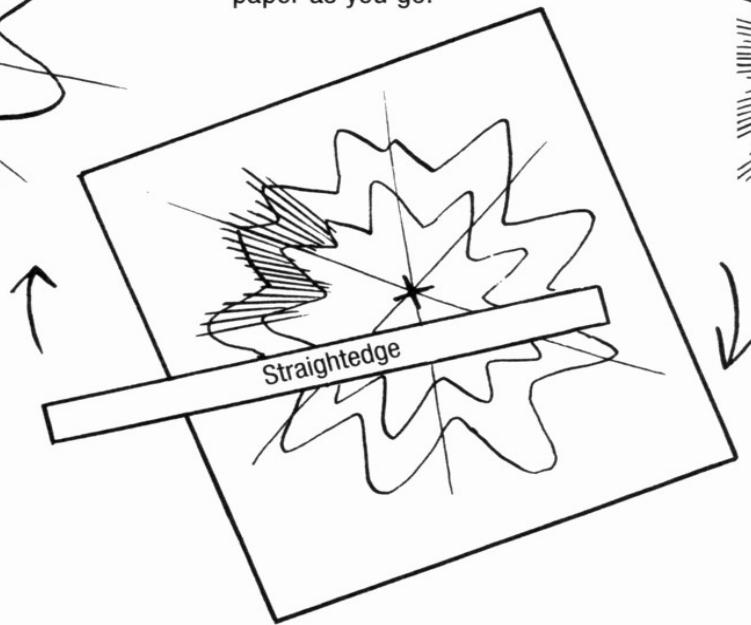
Use bursts as balloons to suggest that a character is imagining or wrapped in thought. To create a burst, first establish the center point, as you would with radiating lines. Use the *beta* flash technique with black backgrounds.



- 1 Mark the center point and lay out in pencil the general shape desired.

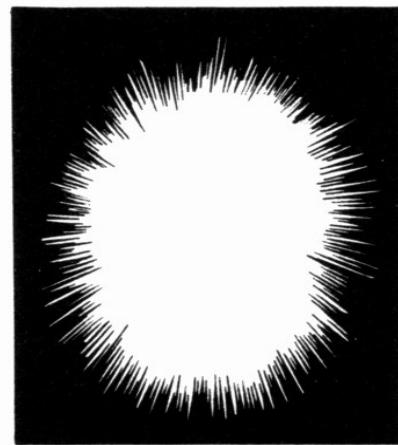
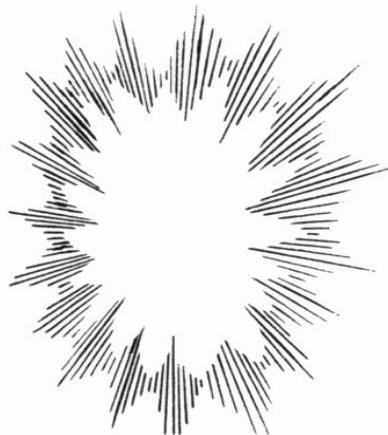
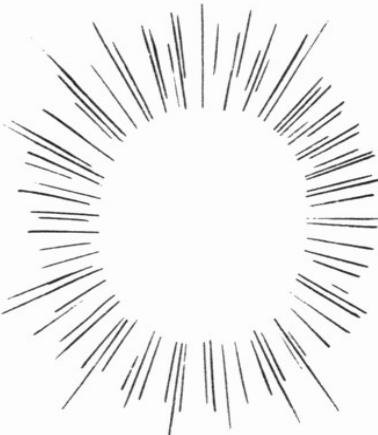


- 2 Draw the lines in pen heading toward the center point using a straightedge and rotating the paper as you go.



- 3 Finished!

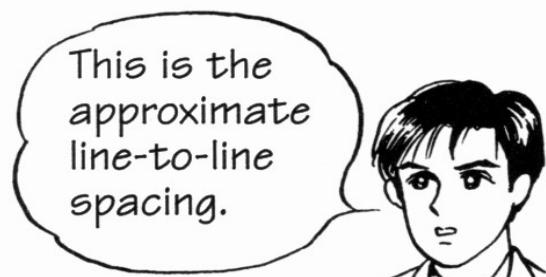
Sample Bursts



Differences in the Sizes of Font for Different Magazines

The sizes of the font used for speech balloons vary greatly according to whether the magazine is intended for small children, young adults, etc. Give careful consideration to this point when planning dialogue.

1 Seinen, Shonen, Shoujo Magazines (Magazines for Adolescents and Young Adults)



9	8	7	6	5	4	3	2	1	1

2 Child, Shonen, Shoujo Magazines that Include Phonetic Readings alongside Text

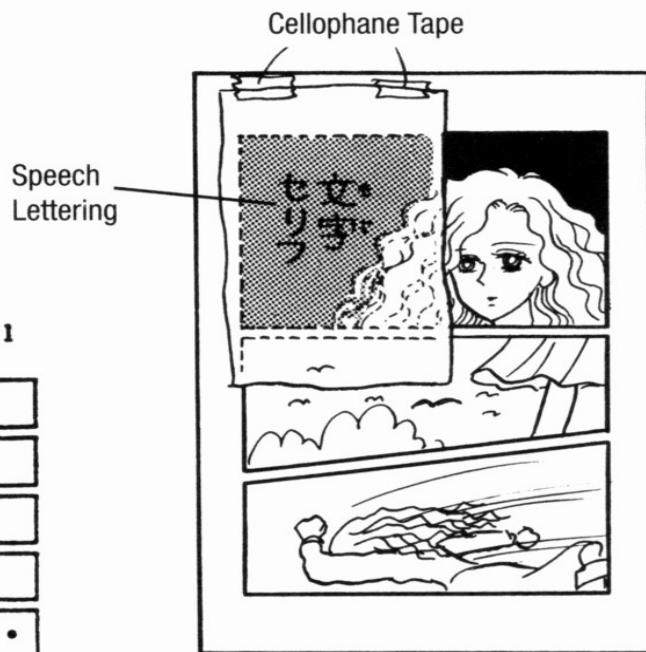


9	8	7	6	5	4	3	2	1	1

3 Pre and Elementary School Children Magazines and Emphasized Words



2	1	2	1	2	1

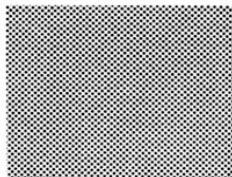


When adding open letters to a black background, attach tracing paper to the original copy and indicate the intended position.

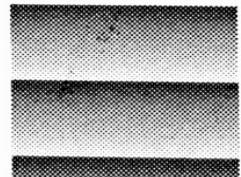
Screen Tone 1

Types of screen tone

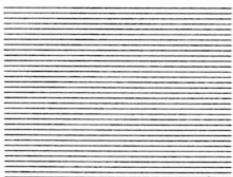
Screen tone, which has an adhesive backing for sticking to the original copy, comes in various forms. Visit your local art supplies shop and check out what is available.



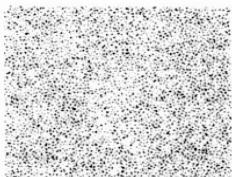
Finished!



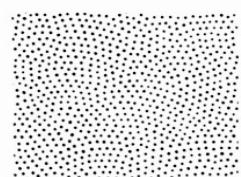
Gradation



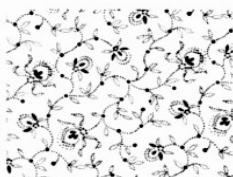
Lines



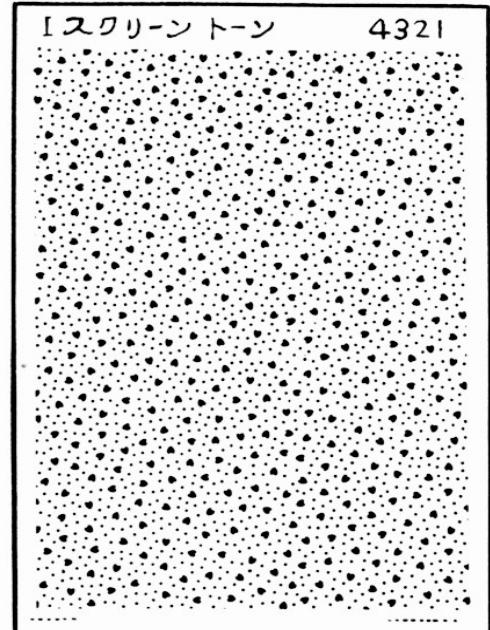
Random Dots



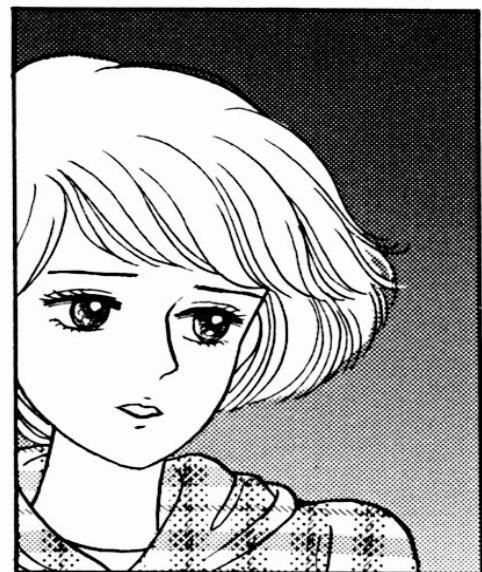
Pattern Dots



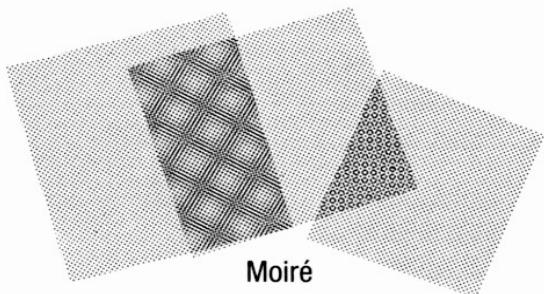
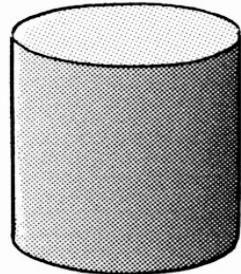
Patterns



Clothing & Special Effects



To render solids



Moiré

White Screen →

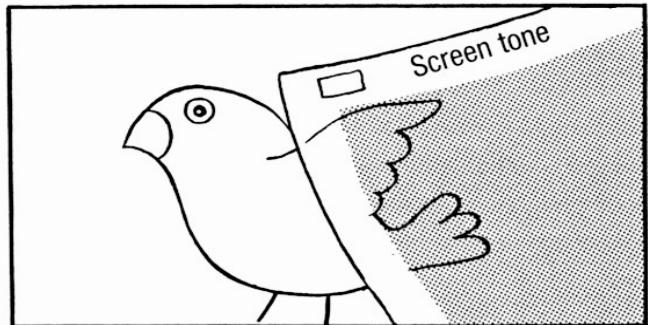
A moiré effect may result when 2 screens are overlapped.



Attaching screen tone

1

Remove the screen tone from its packaging and lay it over the original copy with the backing still attached.



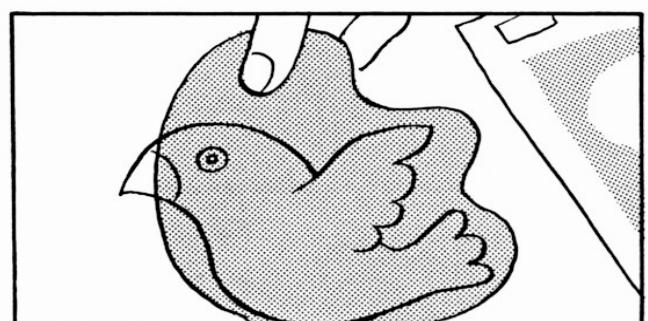
2

Cut the screen tone slightly wide of the perimeter. Cut only the top layer and not the backing.



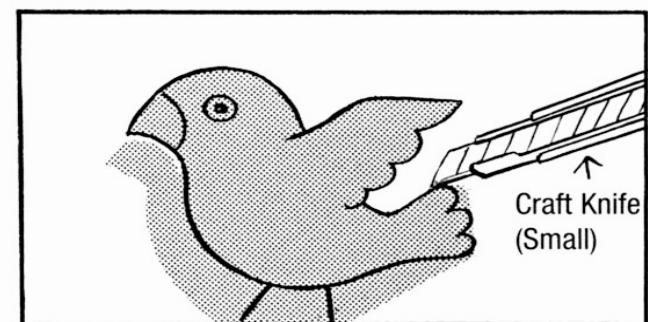
3

Remove the cut screen tone from the backing and lay it on the original copy.



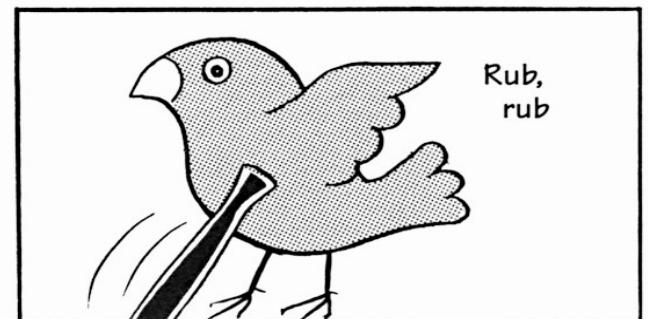
4

Cut the tone following closely the perimeter of the target area.



5

Using a tone scrubber, rub the screen tone, securing it to the original copy.



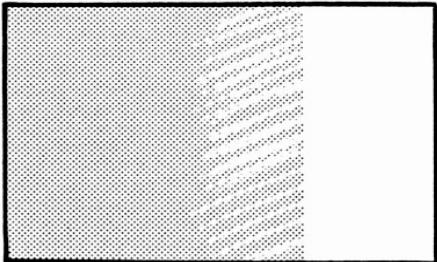
Screen Tone 2

Etching screen tone

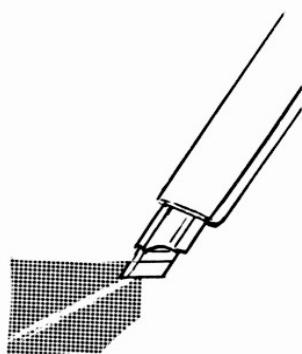
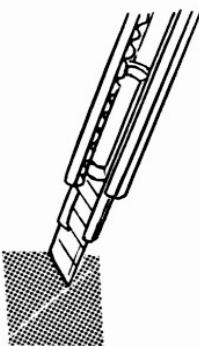
Screen tone is commonly etched or the edges blurred when it is used. Use your ingenuity and experiment with various etching materials: craft knives, erasers, sandpaper, etc.

Using a Craft Knife to Blur the Edge of Tone (*Bokashi*)

1

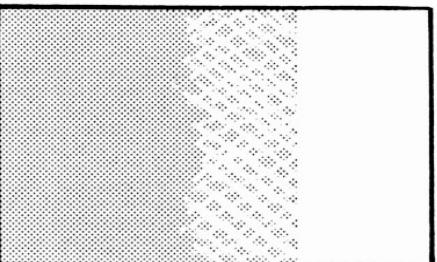


Using the tip of the blade to etch

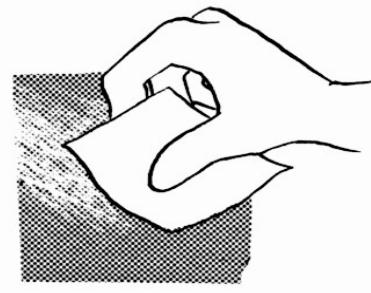
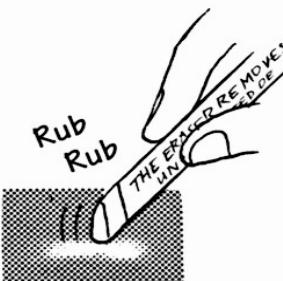


Using the side of the blade to etch

2

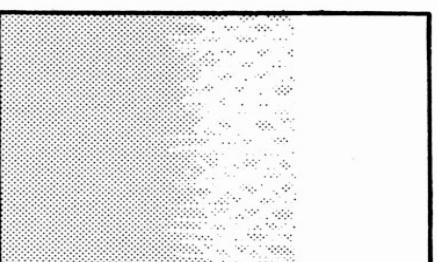


Using a tone eraser or sand eraser to blur tone edges

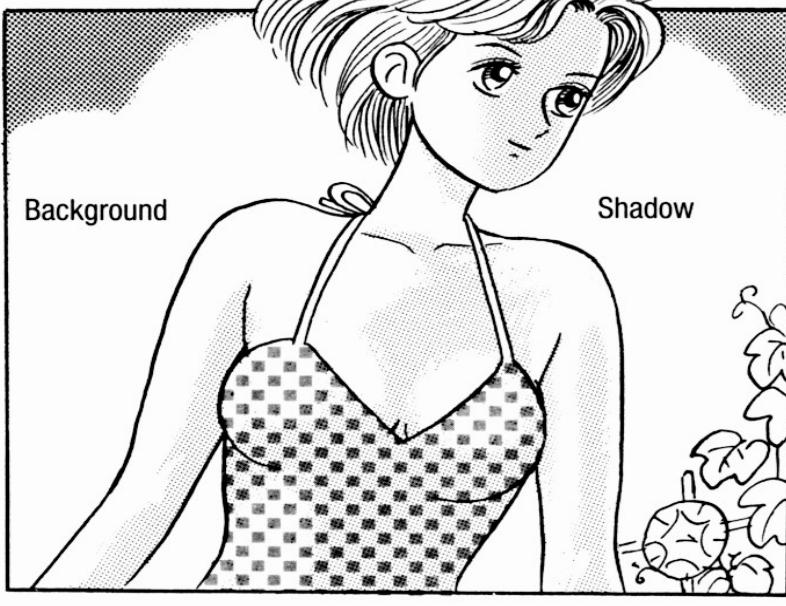


Abrading tone with sandpaper

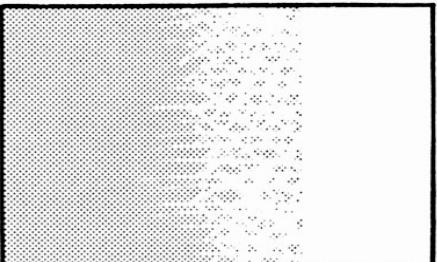
3



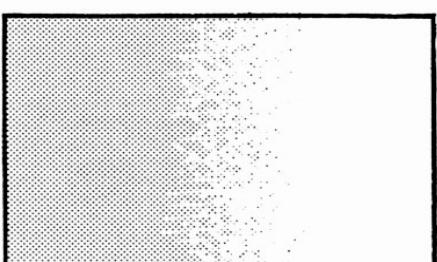
Sample Tone Edge Blurring (*Bokashi*)



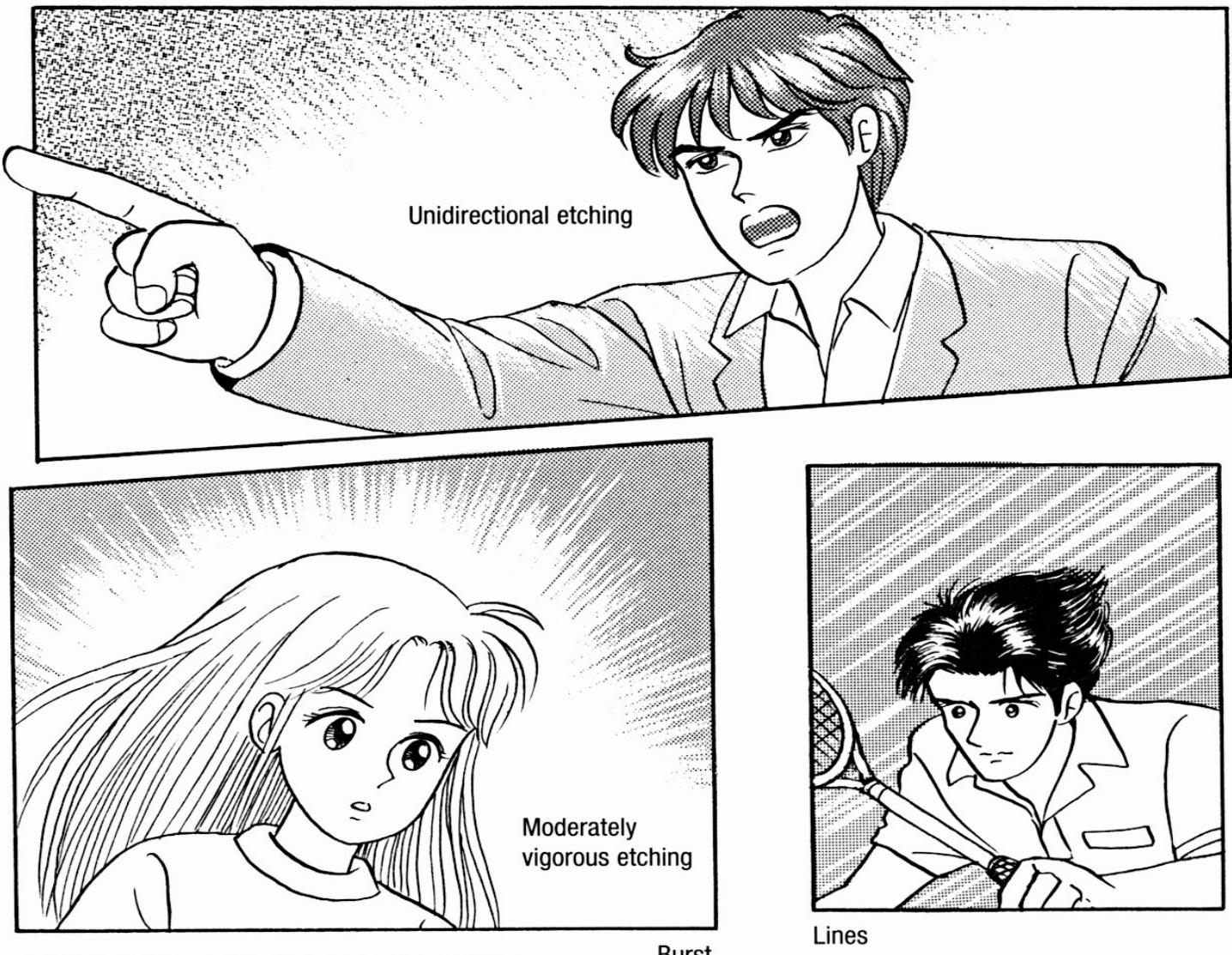
4



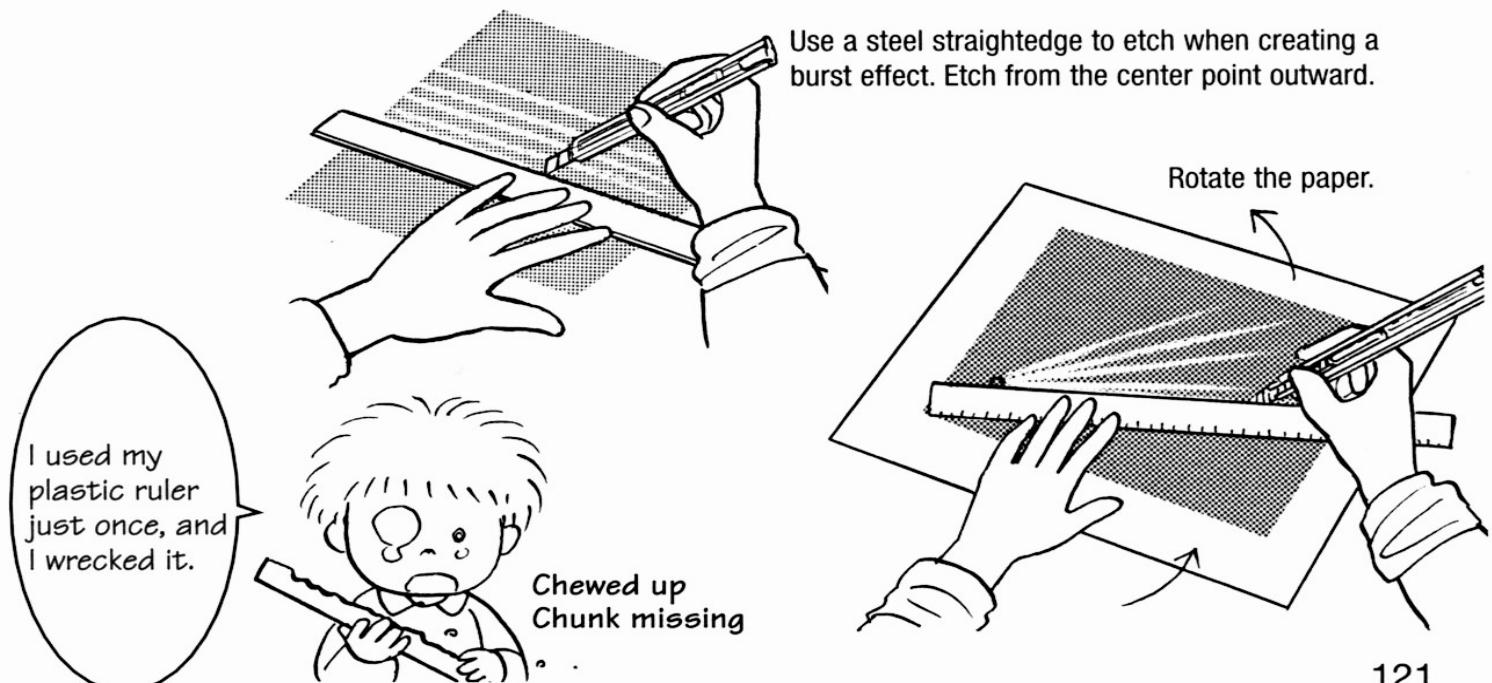
5



Sample Tone Etching Effects



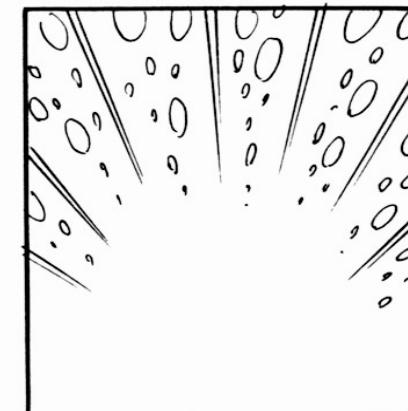
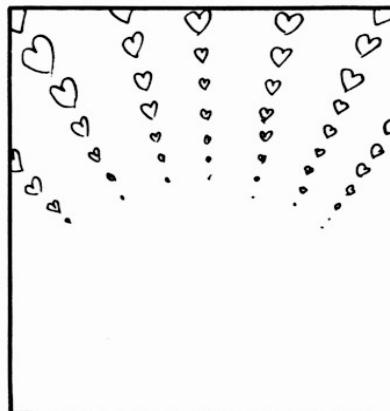
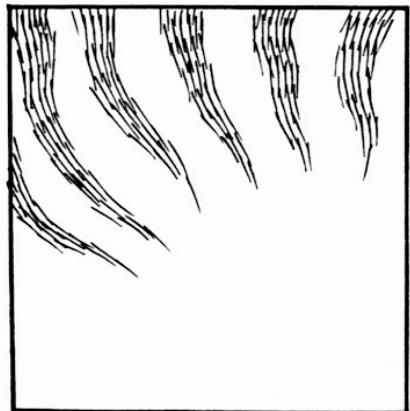
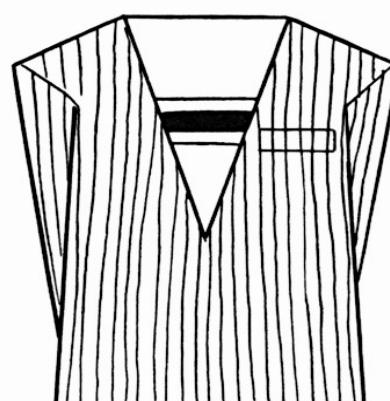
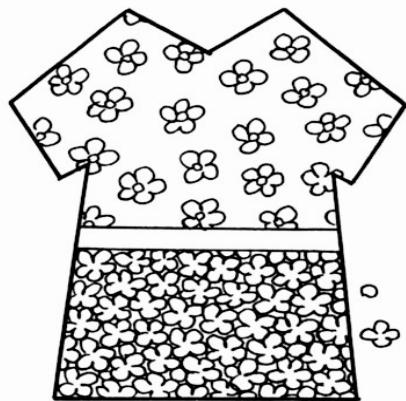
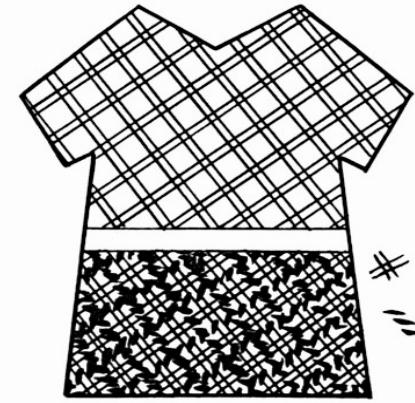
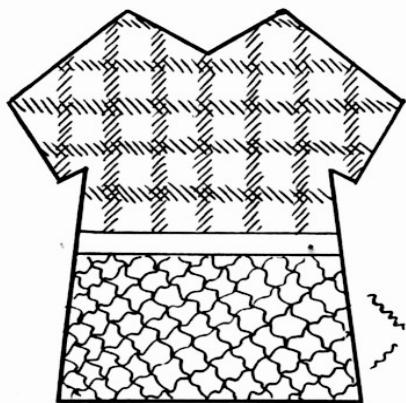
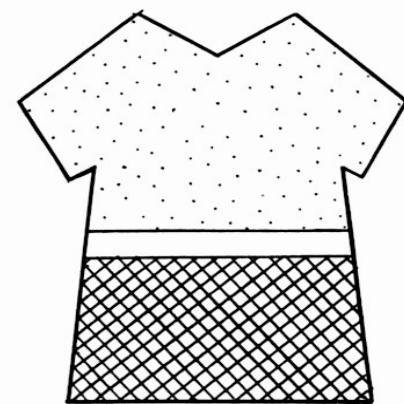
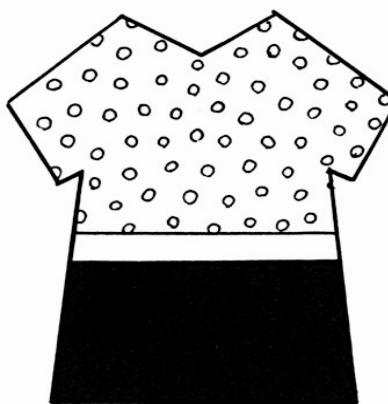
Points of Consideration When Etching



Backgrounds and Patterns All Depend on a Little Ingenuity

Come up with your own, original ideas!

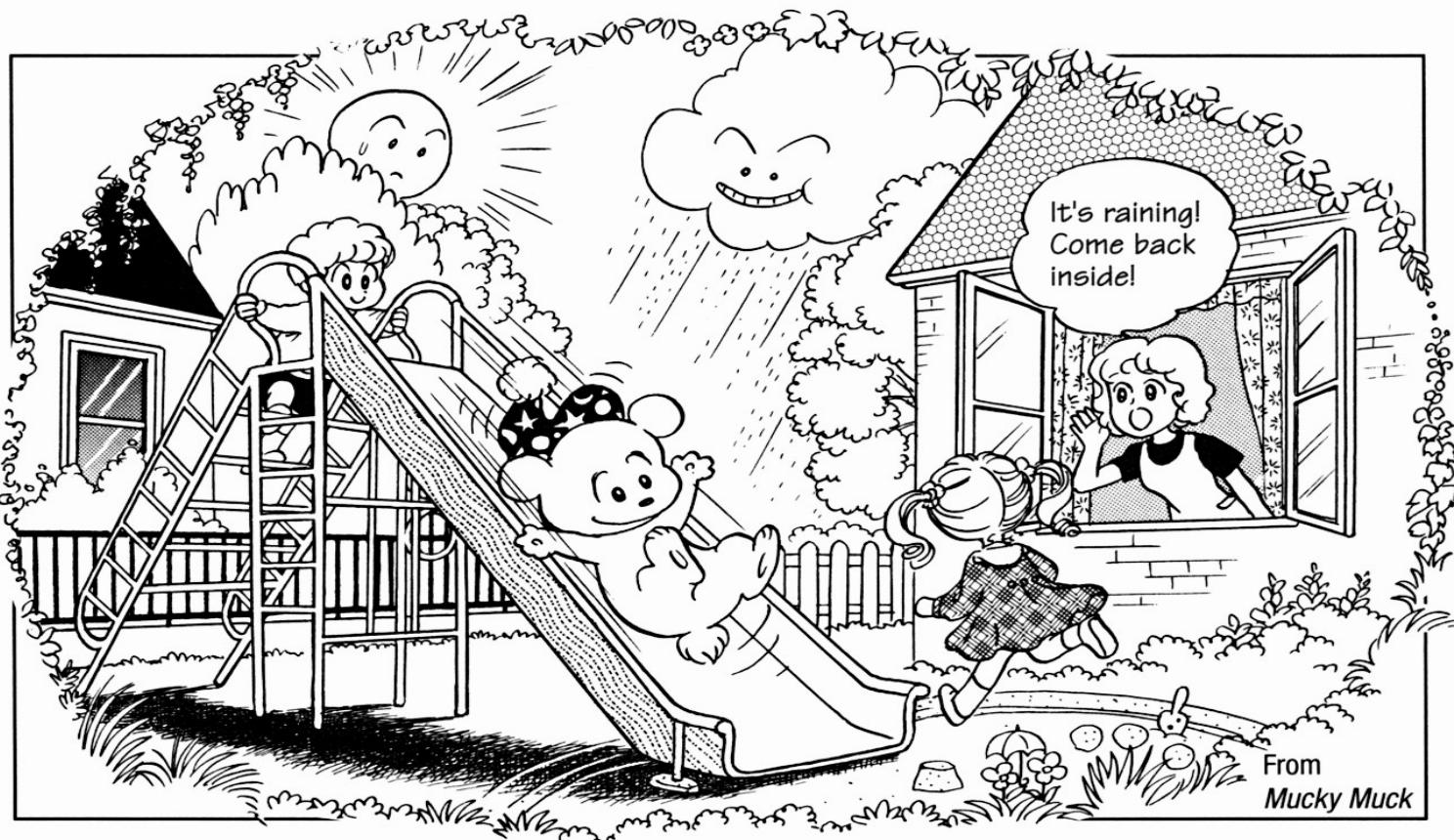
There are many different clothing patterns and backgrounds that you could draw by hand. Those not using screen tone should come up with their own ideas and create something new.



Chapter 5

Depicting Greenery and 3-Dimensional Objects

It is not only people and animals that appear in *manga*. Plants and buildings appearing in the background are also important elements. Without being able to draw these elements properly, your *manga* will fail to be convincing. Be persistent and practice lots!



From
Mucky Muck

Insects

Practice drawing insects.

Insects have 3 body segments: the head, the thorax, and the abdomen. Sketch the rest of your bug after first plotting down these 3 fundamental segments. To draw complex insects accurately, refer to illustrated guides.

The insect's body is divided into 3 segments.

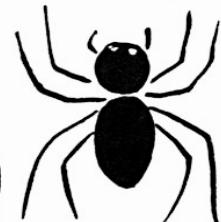


Dragonfly



Butterfly

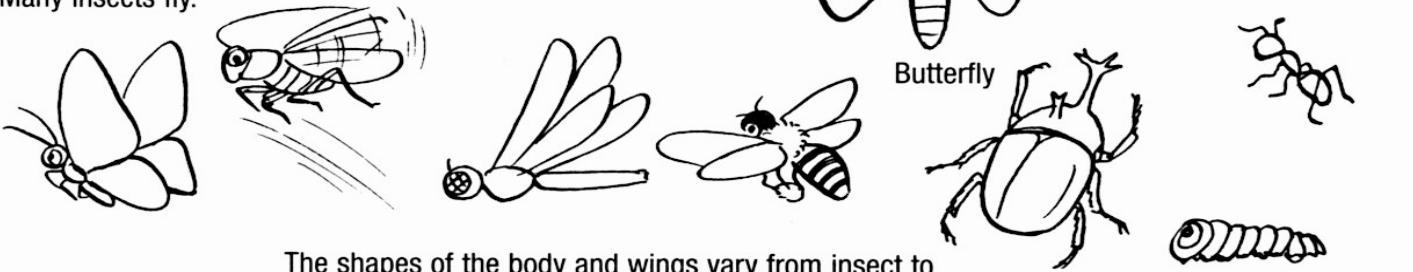
Spiders (arachnids) are divided into 2.



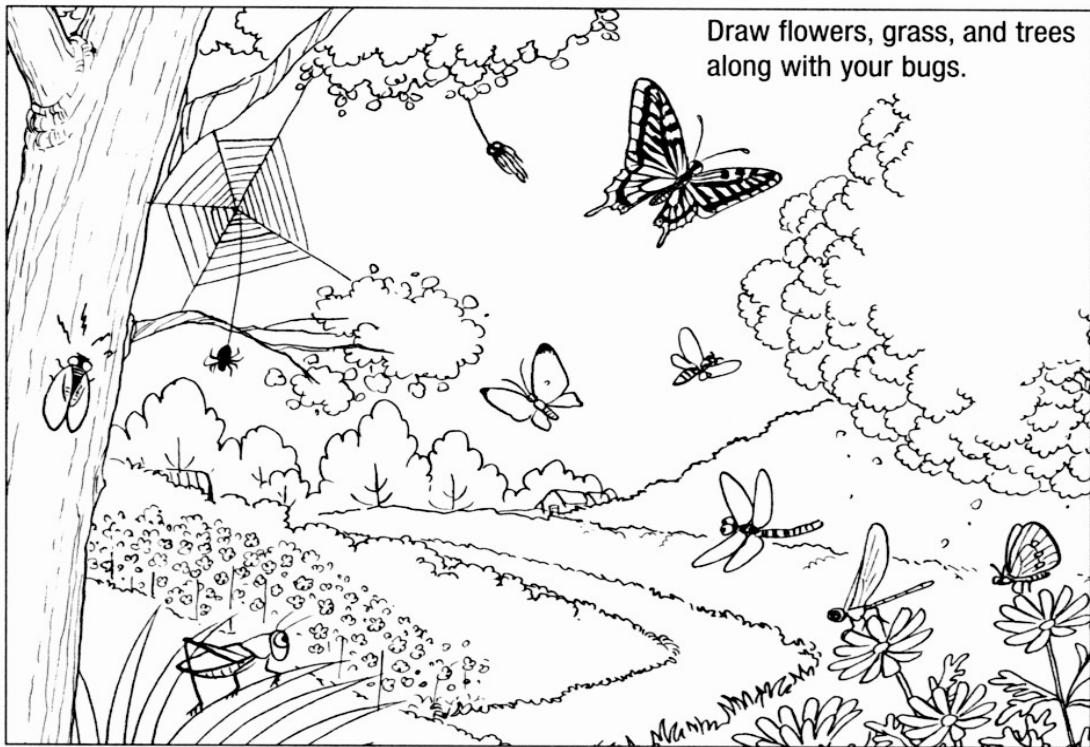
Fused head/thorax (cephalothorax)
Abdomen

Spider

Many insects fly.



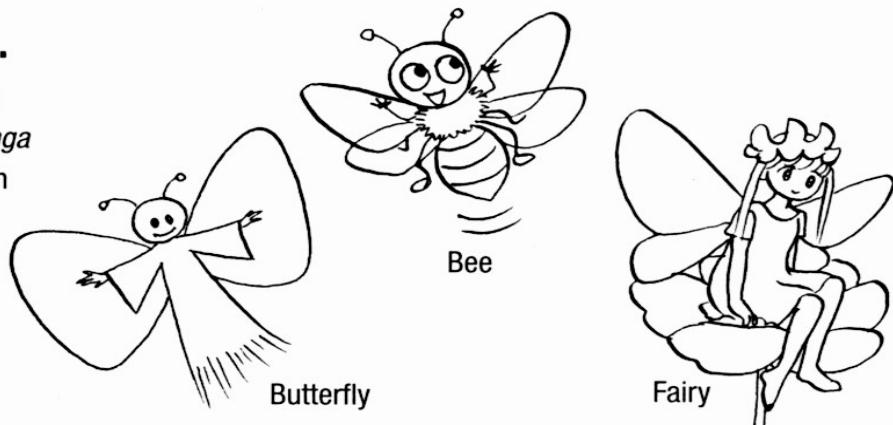
The shapes of the body and wings vary from insect to insect, so make sure you refer to an illustrated guide.



Draw flowers, grass, and trees along with your bugs.

Try exaggerating your bug.

Particularly if you are producing *manga* targeted at preschoolers or *Shoujo manga* [*manga* for girls], try experimenting with your insects by giving them human attributes.



Bee

Butterfly

Fairy

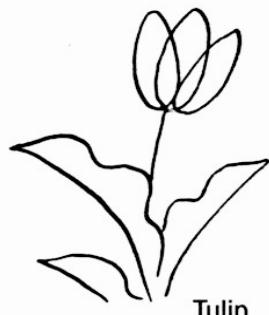
Flowers 1

Practice drawing flowers.

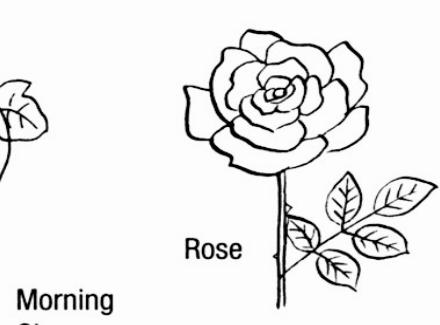
As with insects, when drawing flowers refer to an illustrated guide or to the actual flower. Pull the petals off the flower to get a better understanding of its construction. Feel free to go ahead and modify and exaggerate your flower according to whether the *manga* is serious or funny in content.



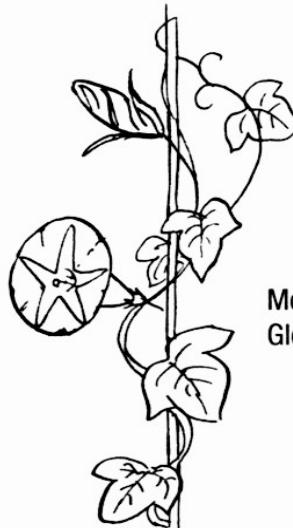
Dandelion



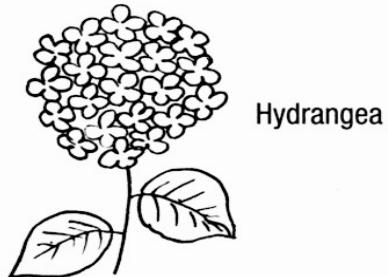
Tulip



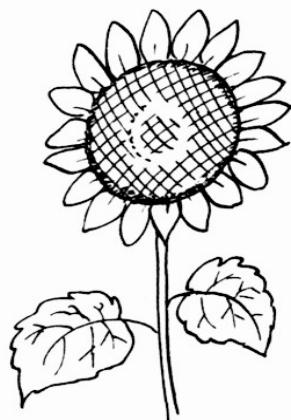
Rose



Morning Glory



Hydrangea



Sunflower



Gentian



Cherry Blossoms

Drawing Leaves

Leaves come in an assortment of forms and allow you to create various effects. Experiment with leaves. If you are working on a *Shoujo* manga project, try using leaves as decorative patterns, etc.



Flowers 2

Intermingle flowers and leaves with the composition.

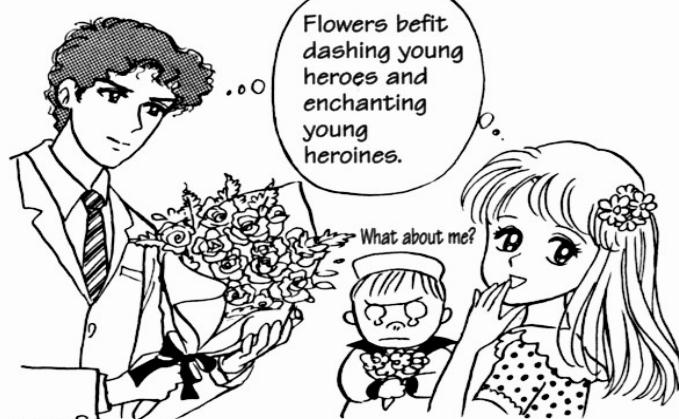
Intermingling flowers and leaves with the composition allows you to produce various interesting effects. Experiment with designs according to the composition and the type of *manga*.



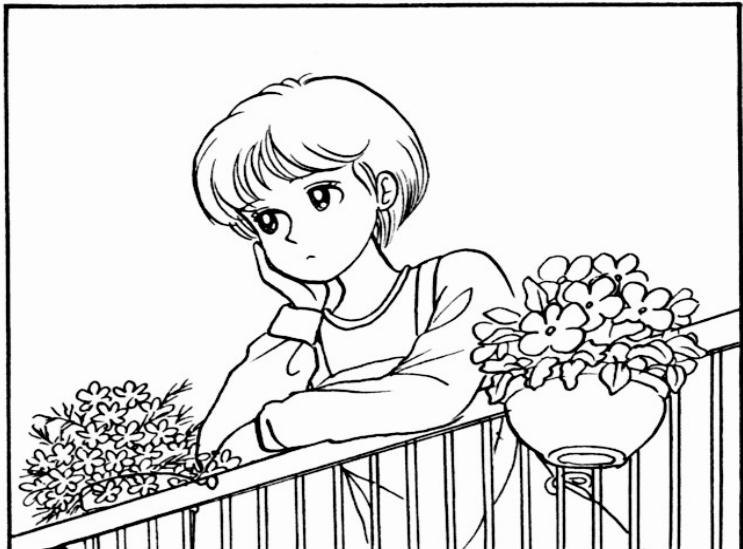
Draping a garland around a character



Weaving a halo of flowers behind a character



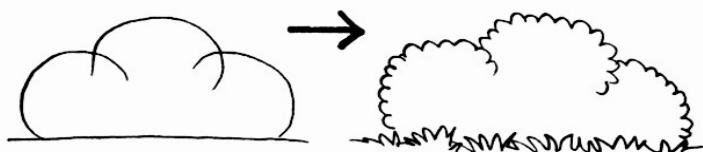
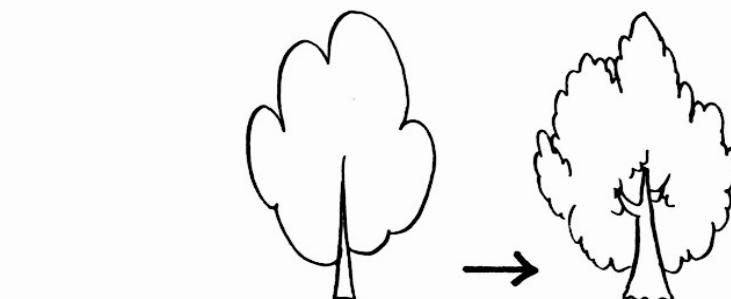
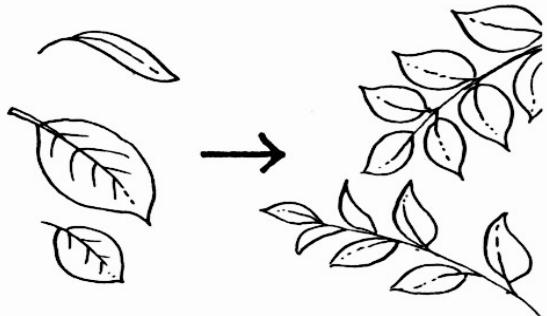
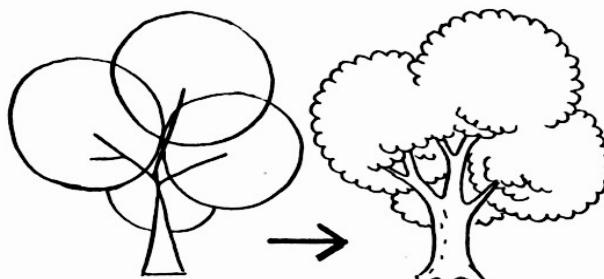
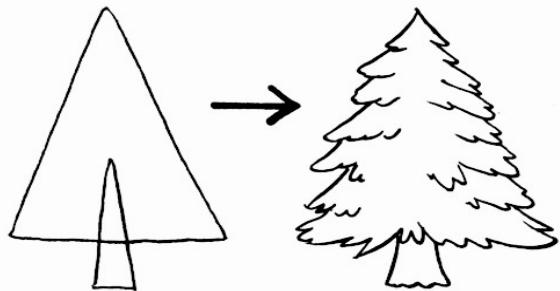
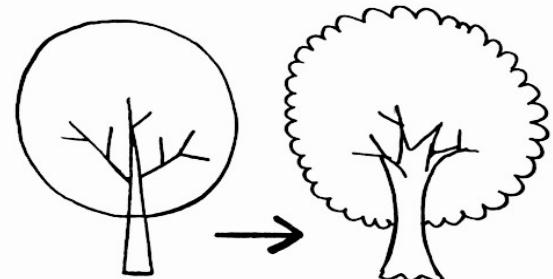
Even in urban areas, where green has almost but disappeared, flowers possess the power to comfort the heart and can add a sense of beauty to even a dull landscape.



Grass and Trees 1

Practice drawing grass and trees.

When drawing trees together with grass, first sketch down the general shape of the tree and then add in the details.



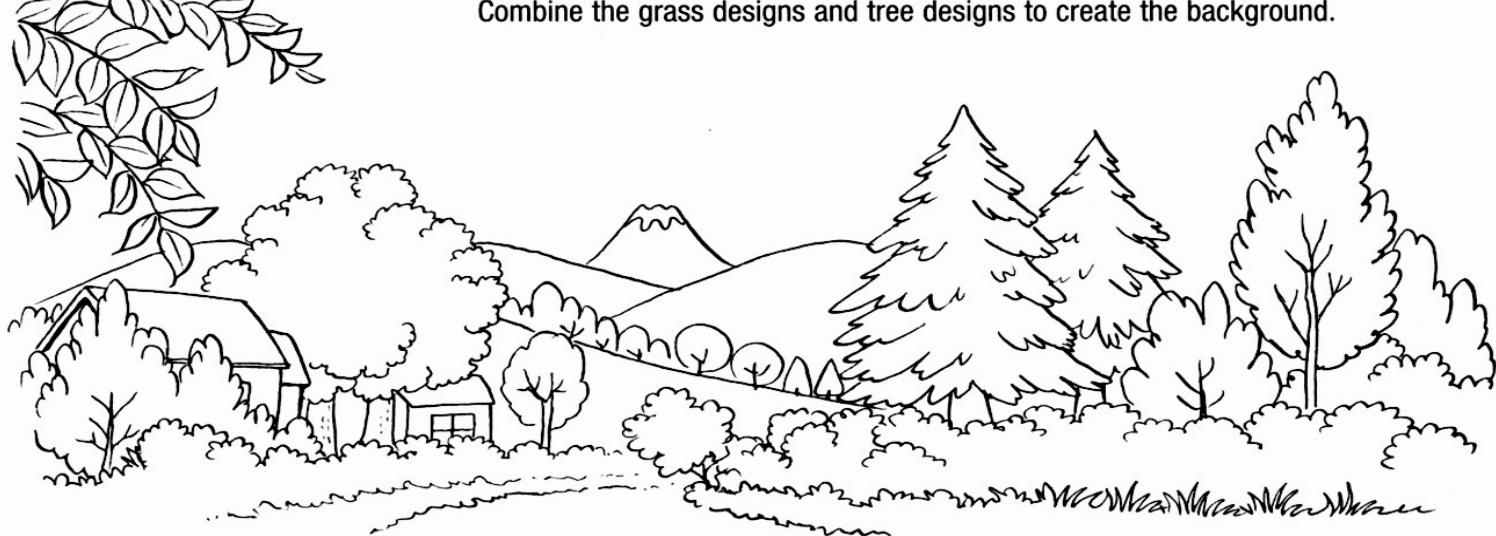
Grass



Match together the grass tufts as appropriate.



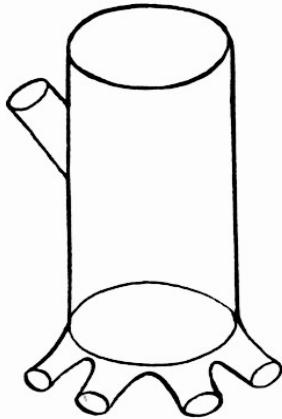
Combine the grass designs and tree designs to create the background.



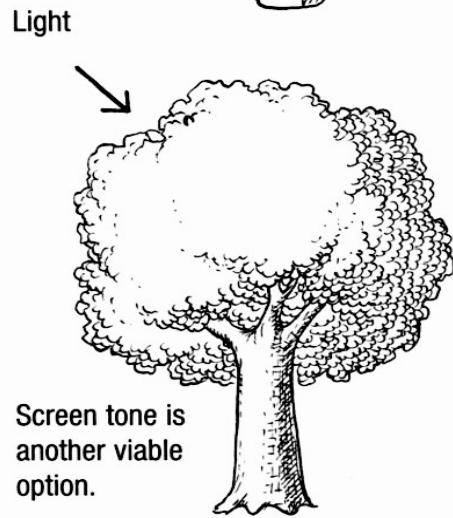
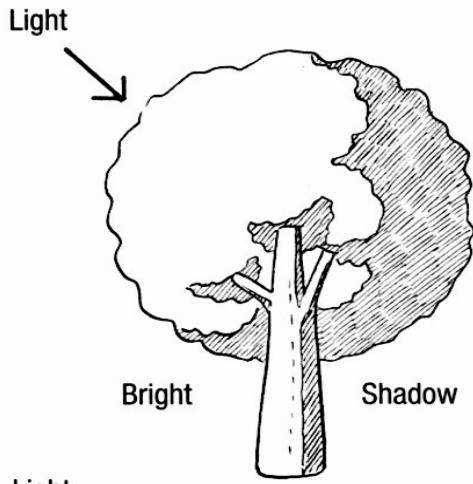
Grass and Trees 2

Add shadows to trees

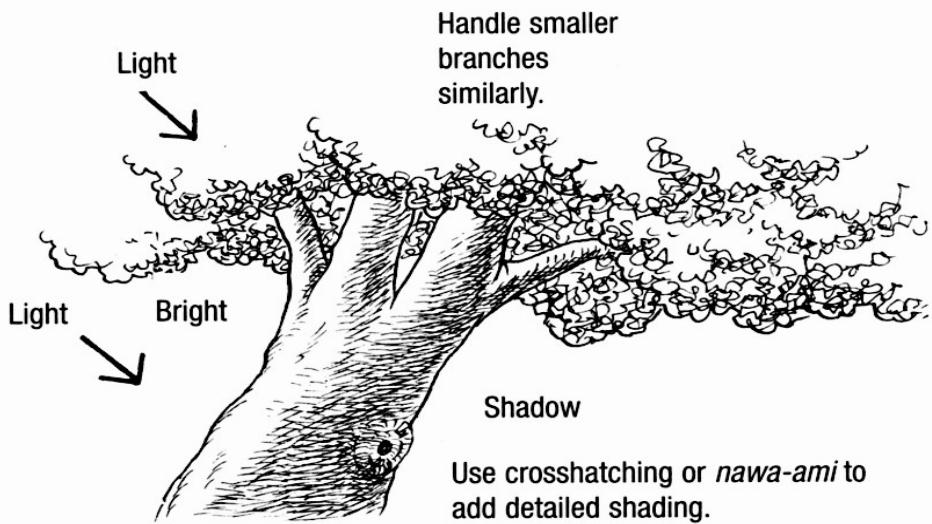
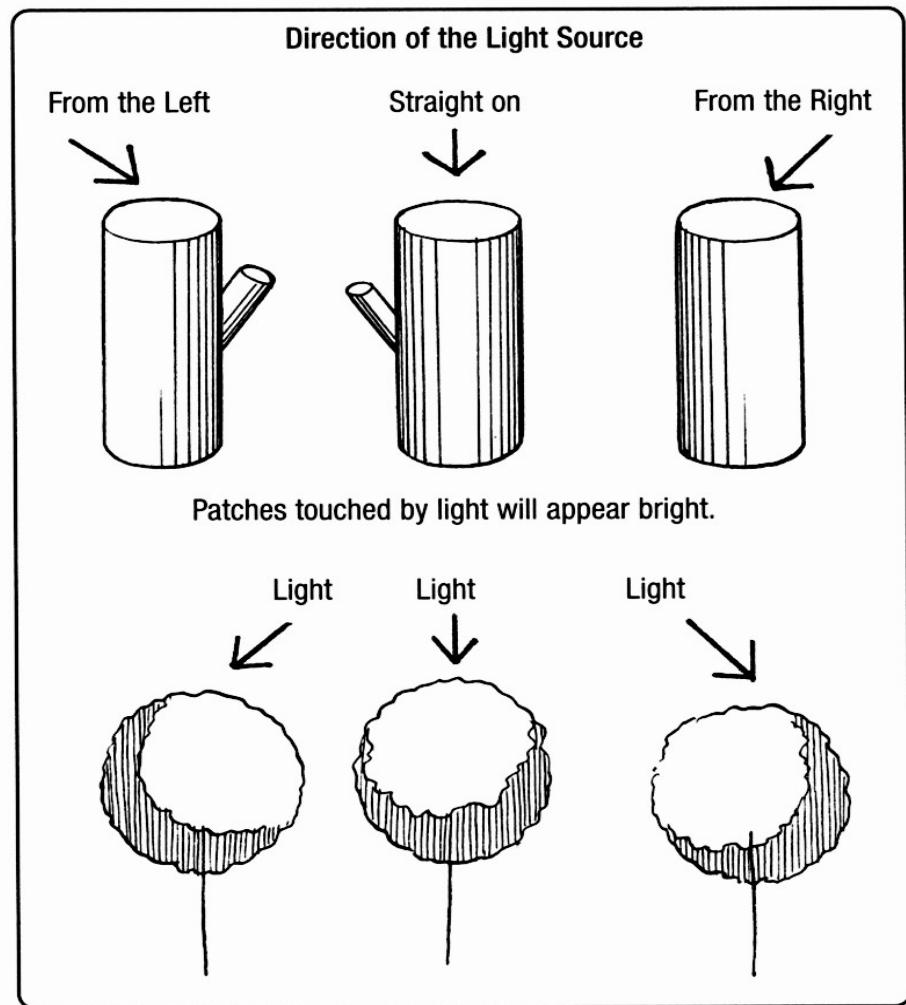
Add shading to a tree to give it a sense of volume. When shading, consider where the light source is located. The more skillfully rendered the shadows, the more convincing the tree will appear.



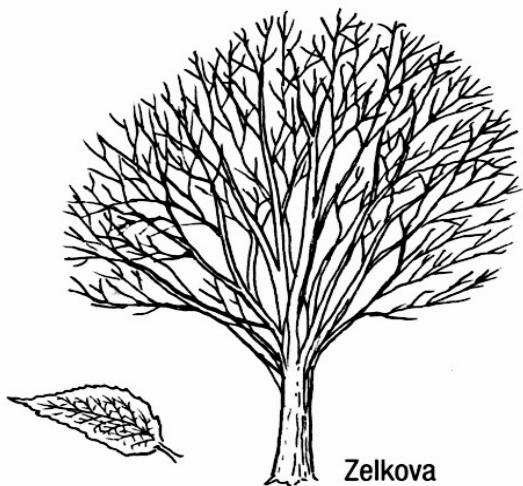
The trunk is cylindrical in shape.



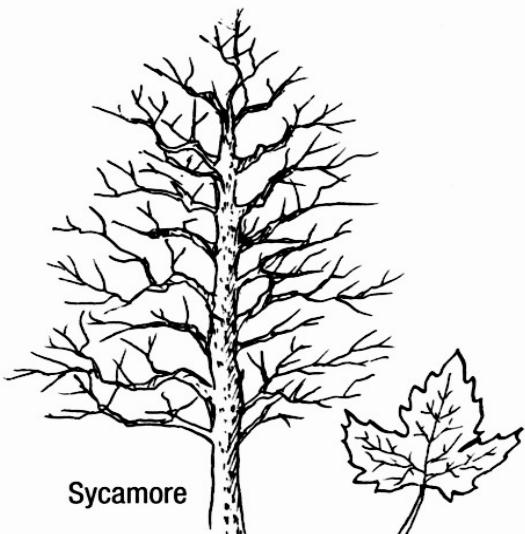
Screen tone is another viable option.



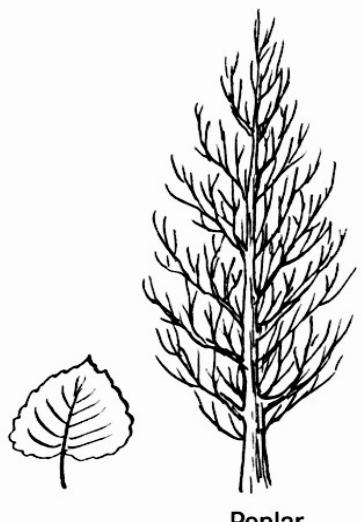
Assorted trees



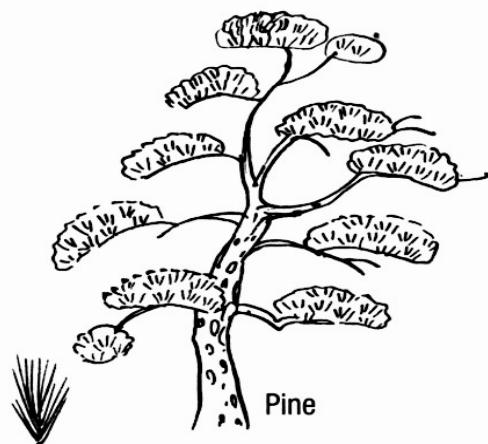
Zelkova



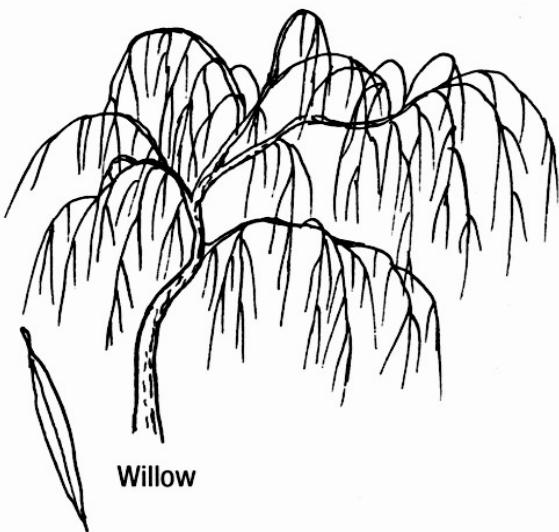
Sycamore



Poplar



Pine

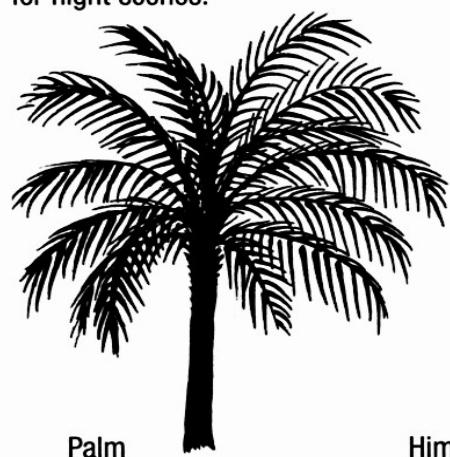


Willow



Ginkgo

Render trees in silhouette
for night scenes.



Palm



Himalayan Cedar

Assorted Leaves



Gingko



Maple



Oak



Bamboo

Grass and Trees 3

Draw trees in accompaniment to the background.

Draw the trees together with the backgrounds appearing in the story. Trees change in appearance depending on the season or on the angle from which they are viewed, so I recommend taking a visit to the park or woods and sketching or photographing the trees around you.



Night Scene



Bamboo Forest

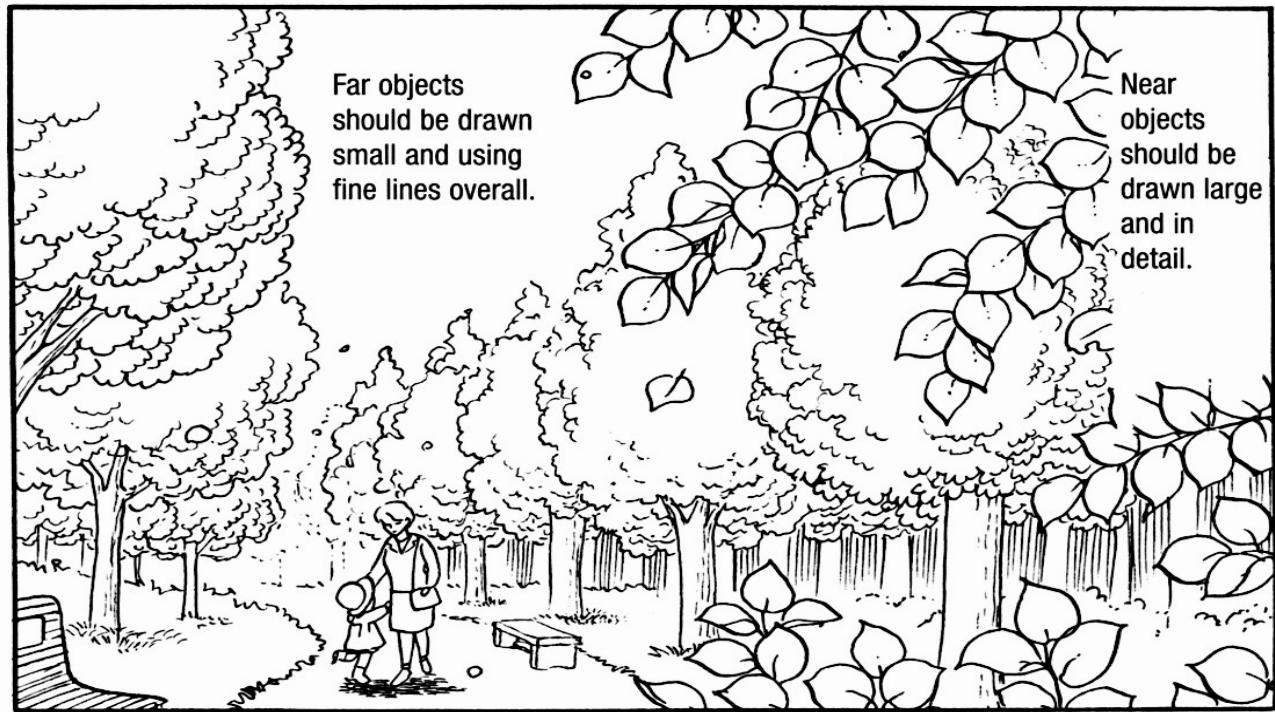
Landscape



Willow Tree

Give your landscapes depth.

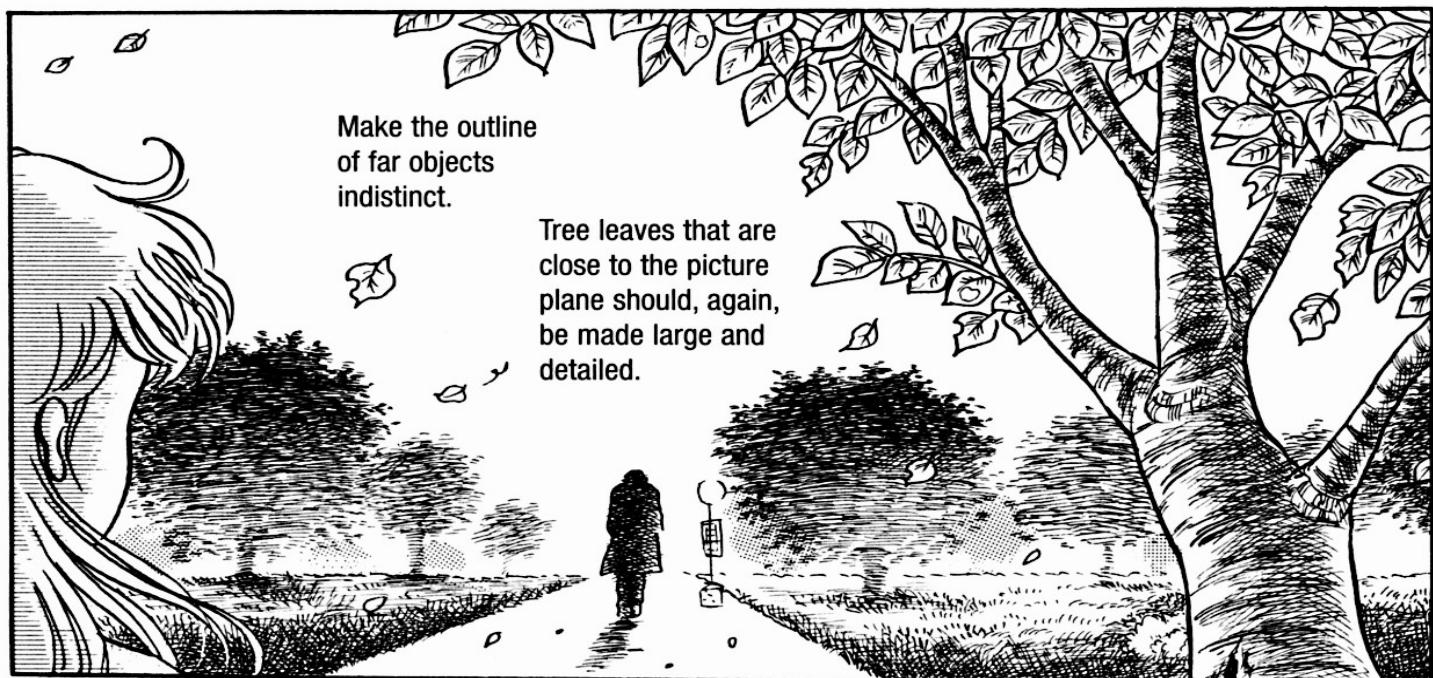
A landscape should have a sense of depth, so be sure to render close objects larger and in detail and far objects smaller using finer lines overall. The same holds true for leaves: leaves close to the picture plane should be large, thick, and meticulously rendered, far leaves may include only a nebulous outline.



Why Include a Background?

Backgrounds are an integral part of the story. Rather than explaining where your characters are located using words, instead illustrate where they are through a landscape.

Further, landscapes have many components, including seasonal elements, buildings, etc. Draw a wide variety of objects in your landscape and expand your repertoire.



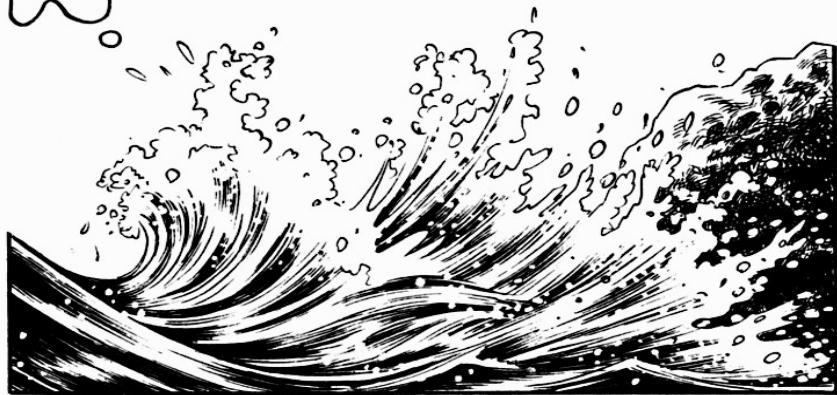
Water

Practice depicting water.

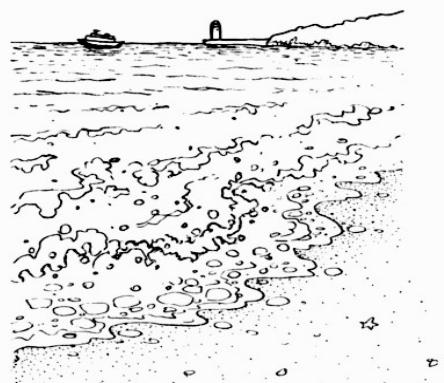
If you intend to draw water, first practice drawing wavy strokes in pen and then combine these strokes to form waves. Also, make good use of solid blacks to depict rough waves in order to suggest a river current.



Before all else, practice!



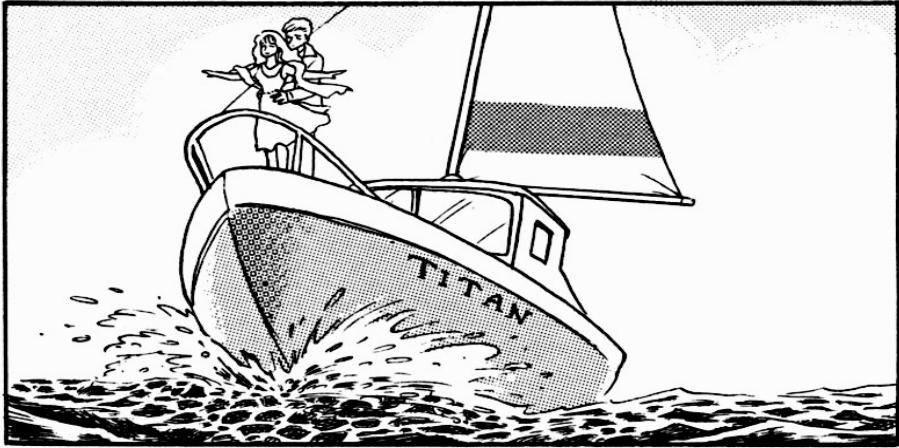
Rough Waves



Build up a sea using combinations of wavy strokes.



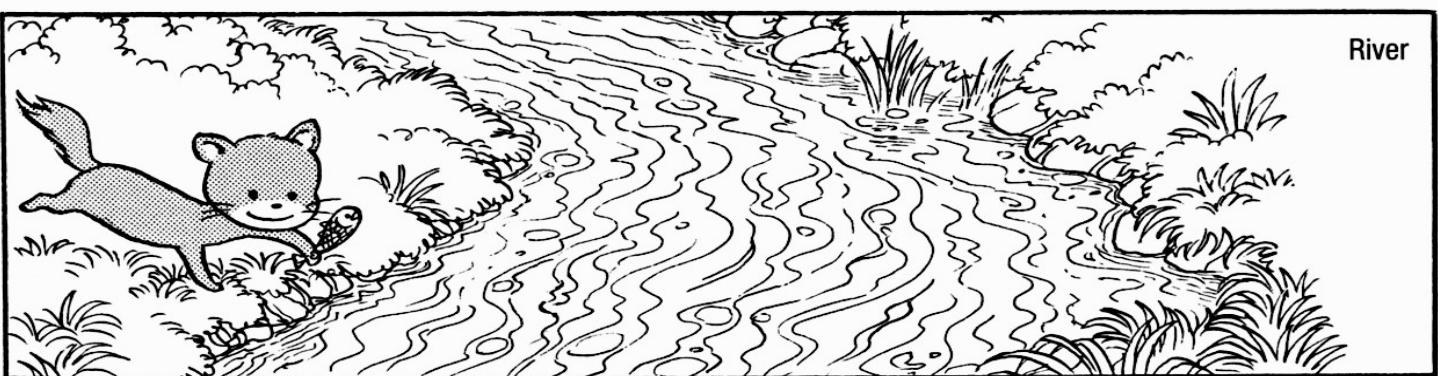
Water Surface



A Boat Excursion



Faucet

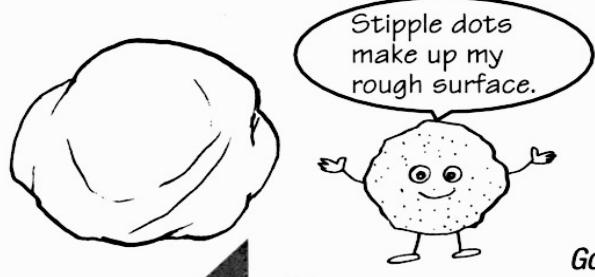


River

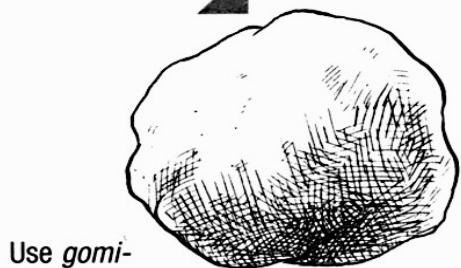
Rocks and Stones

Practice depicting rocks and stones.

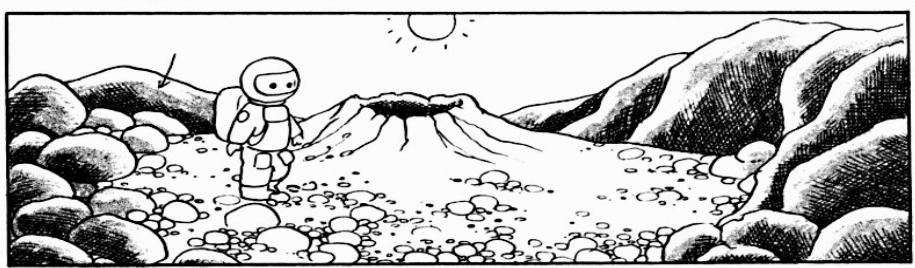
Rocks should be given a rough texture. A sense of volume can be obtained by using *gomi-kake* (dust crosshatching) and/or screen tone.



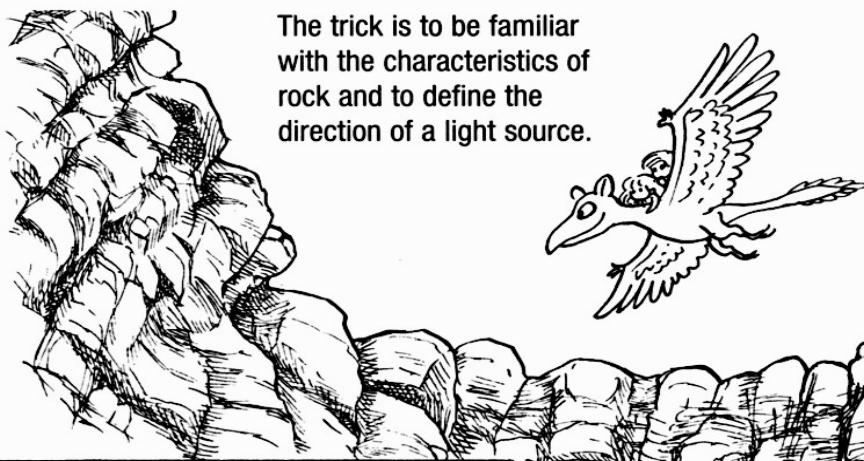
Gomi-Kake and Screen Tone



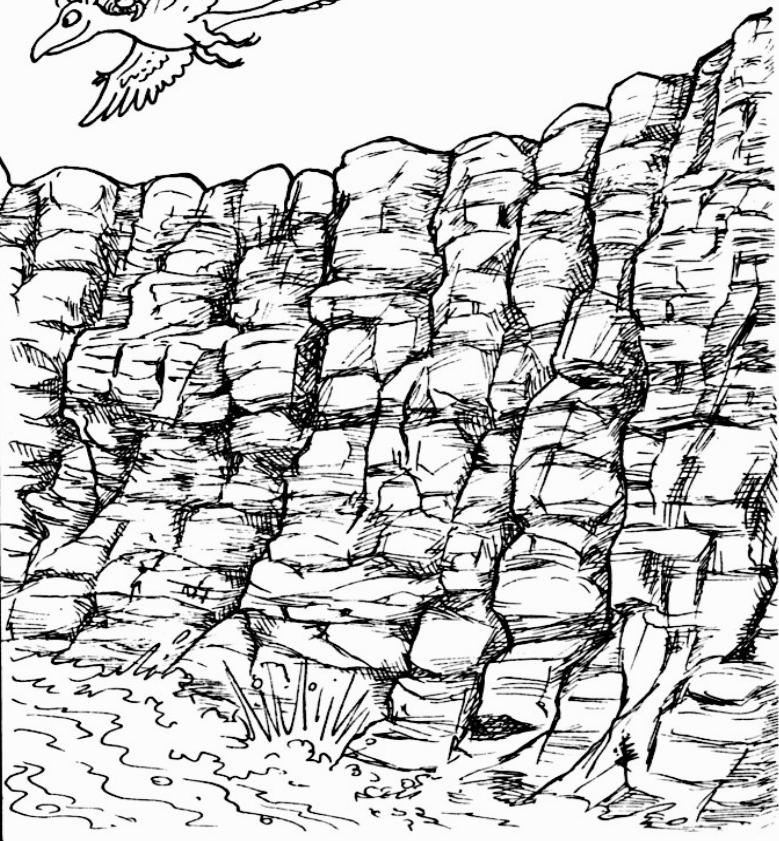
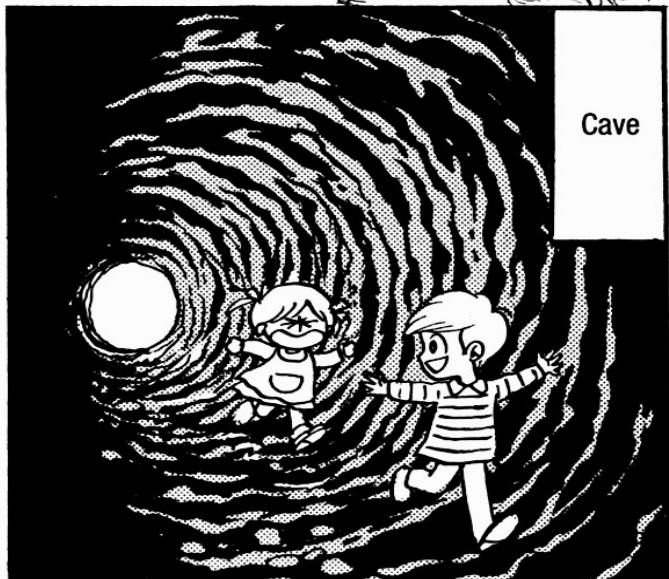
Use *gomi-kake* to shade rocks.



The trick is to be familiar with the characteristics of rock and to define the direction of a light source.



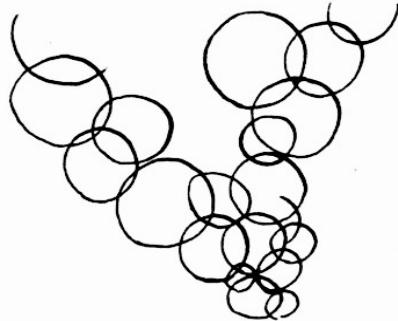
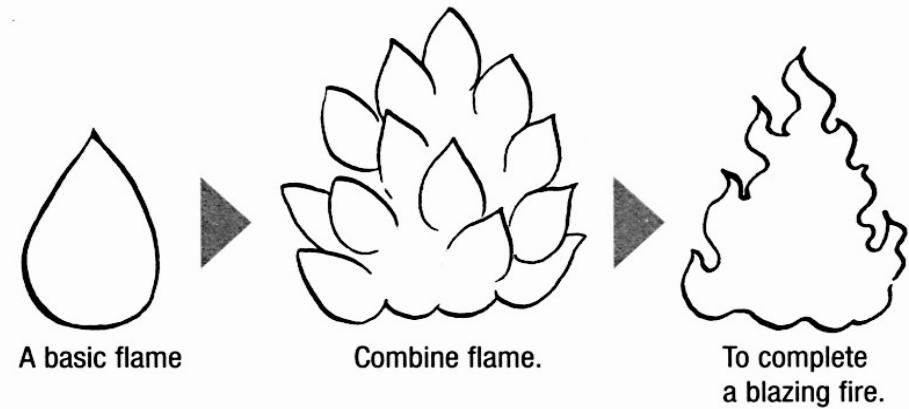
Give rocks a rugged, jagged feel.



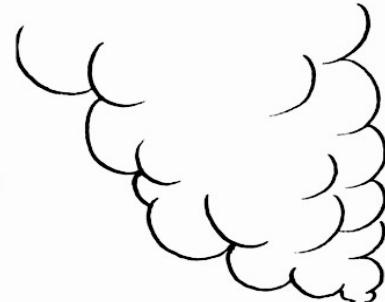
Fire and Smoke

Practice depicting fire and smoke.

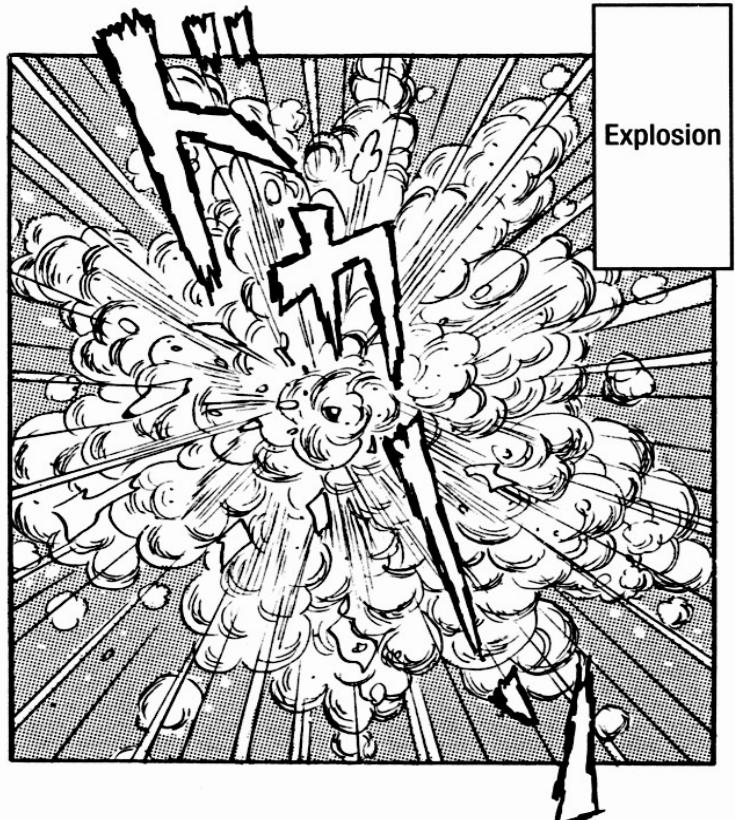
When drawing fire or smoke, first start with the most basic shape and build it up. In addition, make audacious and bold use of display lettering when drawing explosions, etc.



Basic smoke



Adding smoke to fire



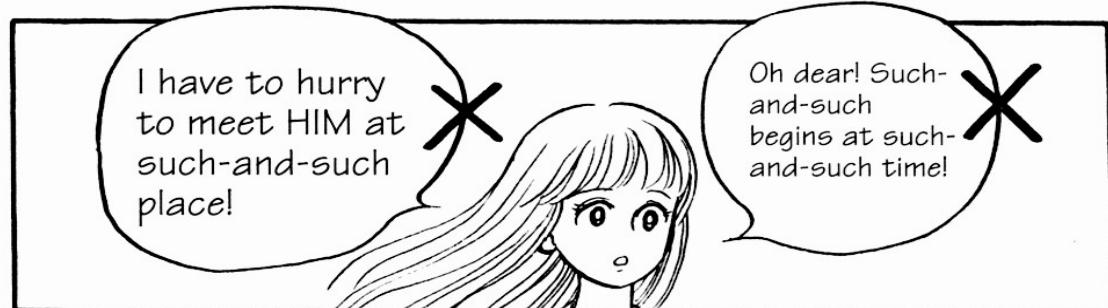
The Weather and Atmospheric Conditions 1

Incorporate weather elements in manga.

An artist can tell a number of tales within one panel background. For example, in the panel to the right is a fall scene with clear skies taking place at dusk with a breeze blowing, and a young girl is late for her after school meeting with a young man in a park located in an urban residential area. Especially when switching scenes, draw the background in detail so that you can eliminate superfluous dialogue.



Illustrate the time and place pictorially, rather than relying on unnecessary explanations.



Depicting the wind

Breezes are invisible to the eye. However, hair, clothes, and grass tend to bend and flutter in the direction a breeze blows and, consequently, can be exploited to suggest the wind. Occasionally, artists add 1 to 3 curved lines to suggest a blowing breeze.

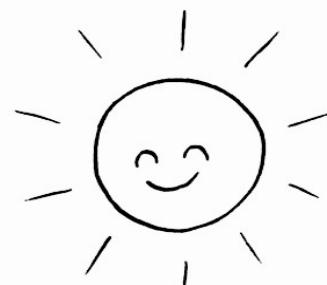


The Weather and Atmospheric Conditions 2

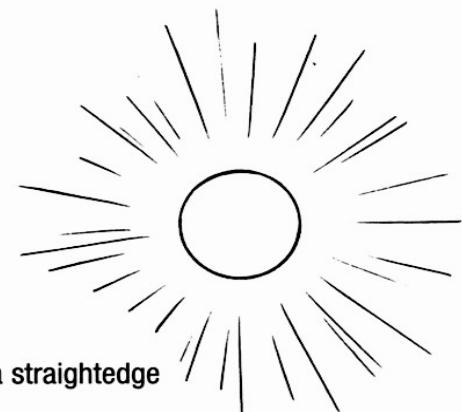
The sun

In manga, the sun and the moon are often used to suggest the passage of time.

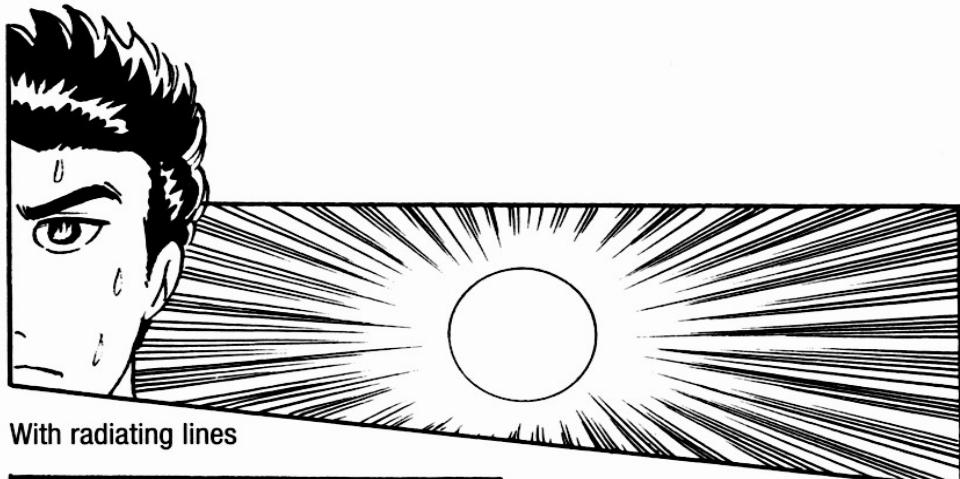
There are many different ways of depicting the sun, so think up a scene requiring the sun and give it a go!



Freehand



With a straightedge



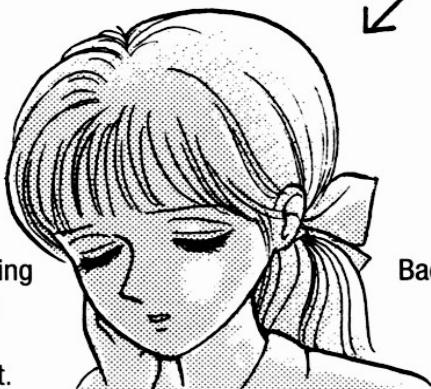
Light and Shadow

Light



Backlighting

Whenever drawing the sun, always consider the direction of light.

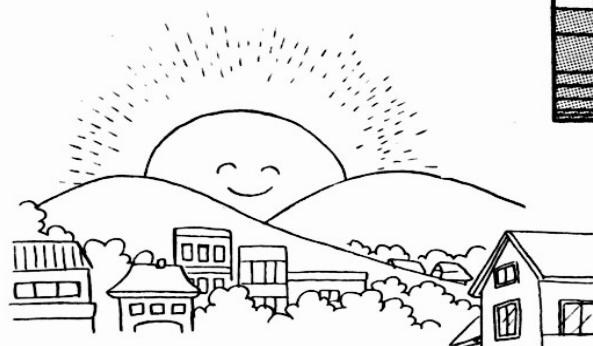


Dusk and dawn

Showing the rising or setting sun is an effective means of expressing time. When switching scene locations, use your skills in suggesting dusk or dawn.



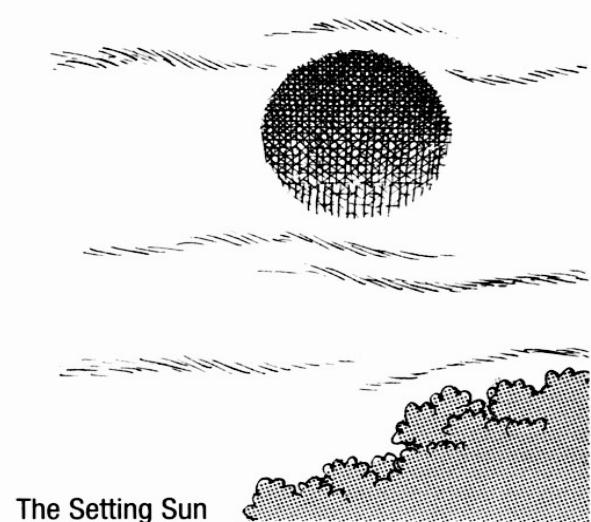
Shadow



The Glow at Sunrise/Sunset



Screen Tone



The Setting Sun



The Weather and Atmospheric Conditions 3

Night scenes

Use solid blacks and dark screen tones for night scenes. In *Shoujo manga*, occasionally the area around the panel is blackened with the story taking place in the inside panels. Think about what methods best suit your own personal style.



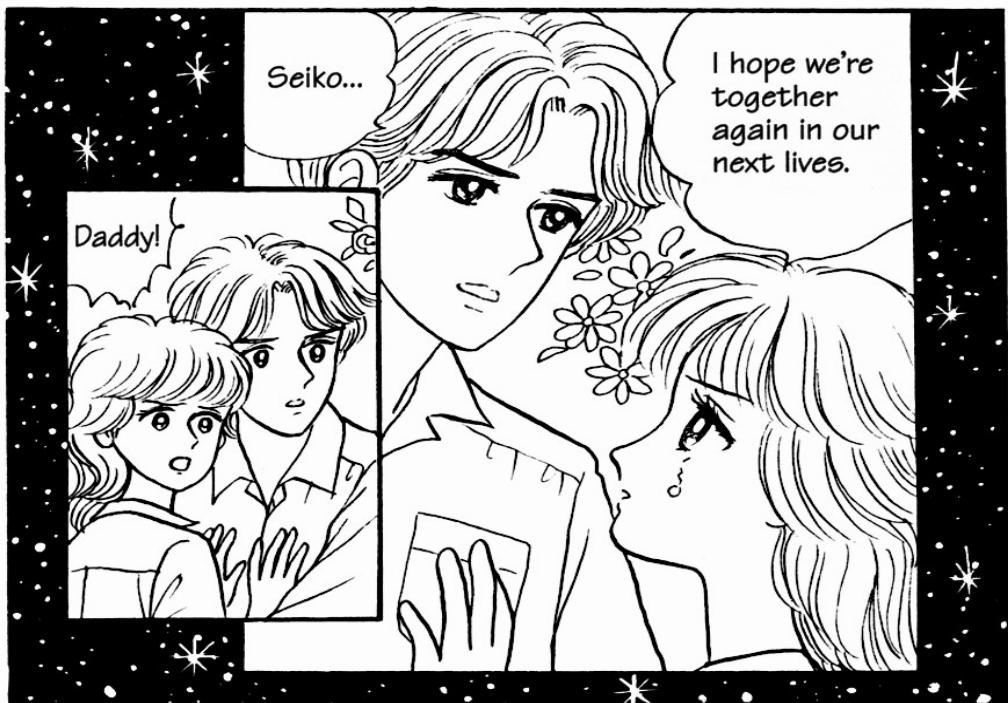
With Screen Tone



The Night Sky Shown through a Window



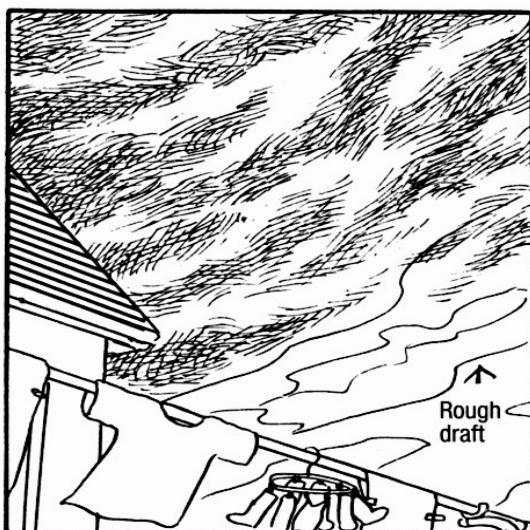
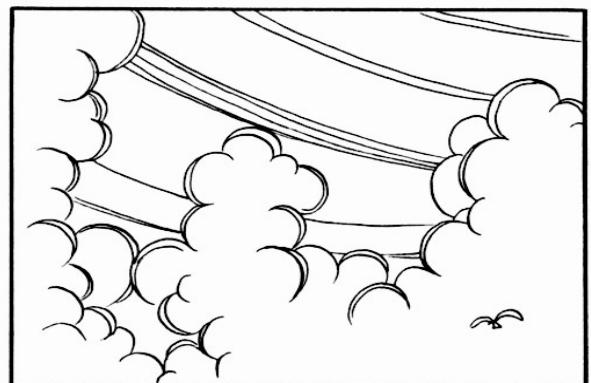
Suggesting Nighttime by Showing a Lit Streetlamp



Blackening the Area outside the Panel

Clouds

Draw clouds freehand, using screen tone or *gomi-kake* to add light and shadow so that the clouds will have a sense of volume. Combining *gomi-kake* with screen tone will make shadows extra dark..



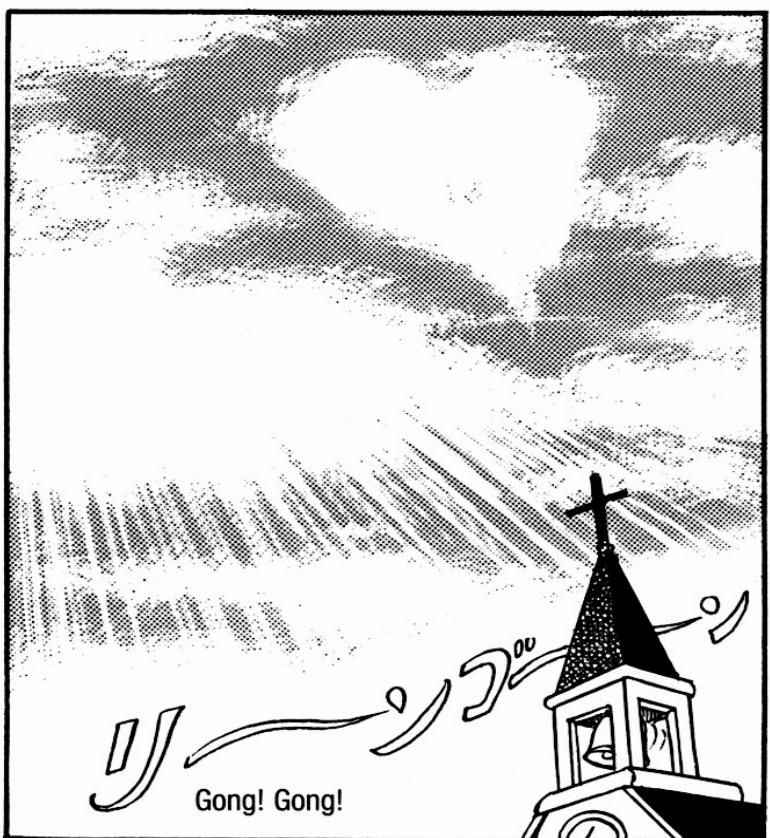
Clouds in *Gomi-Kake*



Screen Tone + *Gomi-Kake*



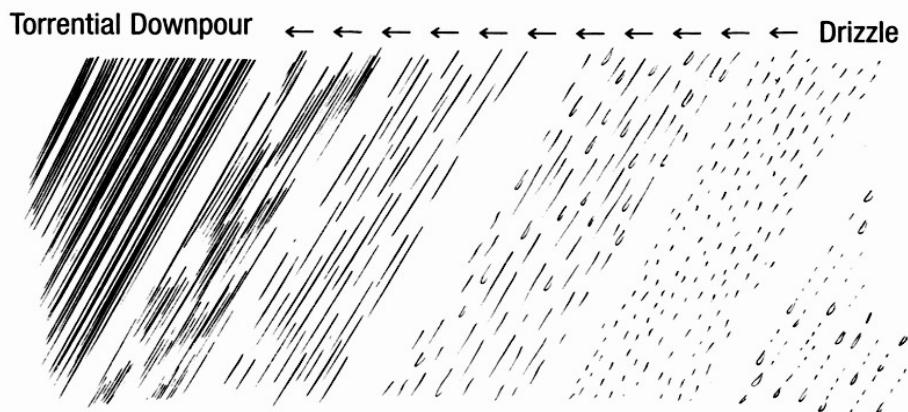
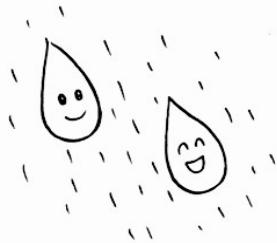
Screen Tone



The Weather and Atmospheric Conditions 4

Rain

Draw rain either freehand or using a straightedge according to how strongly the rain is falling.

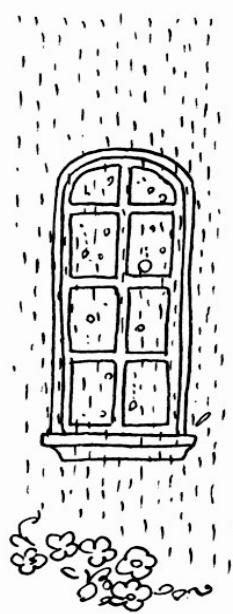
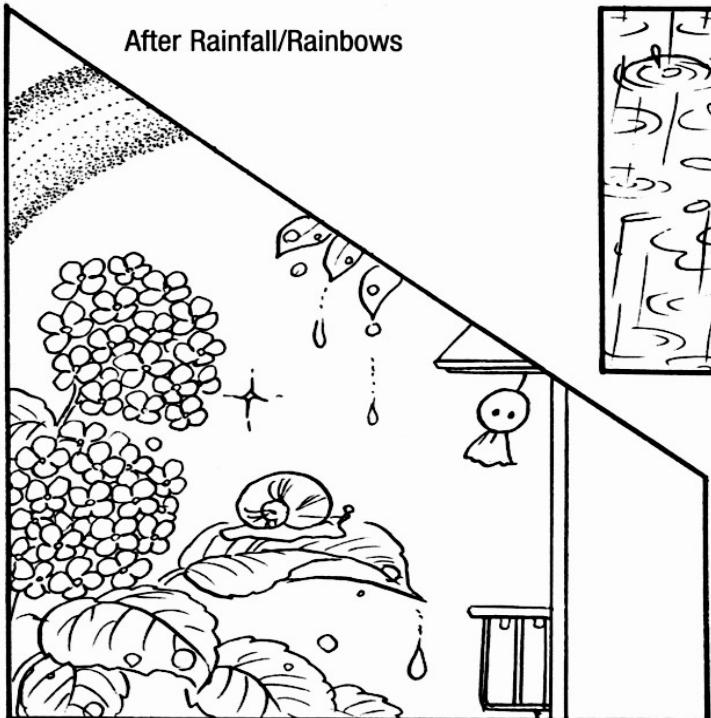


Combine rain with other compositional components.

Rain may be drawn encircling but not touching characters or may be drawn coming down directly on the characters. Use your ingenuity to compose the scene, adding water ripples and droplets splashing to puddles or using white poster paint to suggest torrential rain.



After Rainfall/Rainbows



Storms

Include rain, wind, and an abundance of speed lines when depicting a storm. Draw characters struggling to walk, and add other changes to suggest a storm.



Freehand

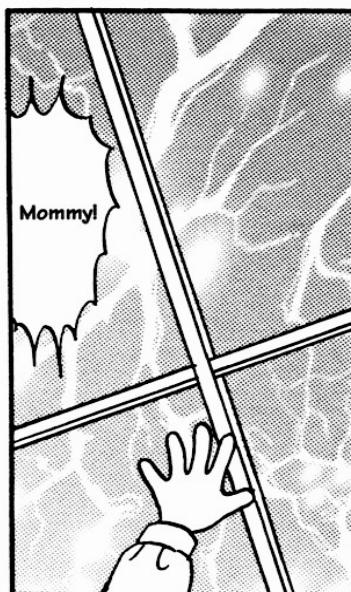


With a straightedge



For torrential rain,
touches of white poster
paint, etc.

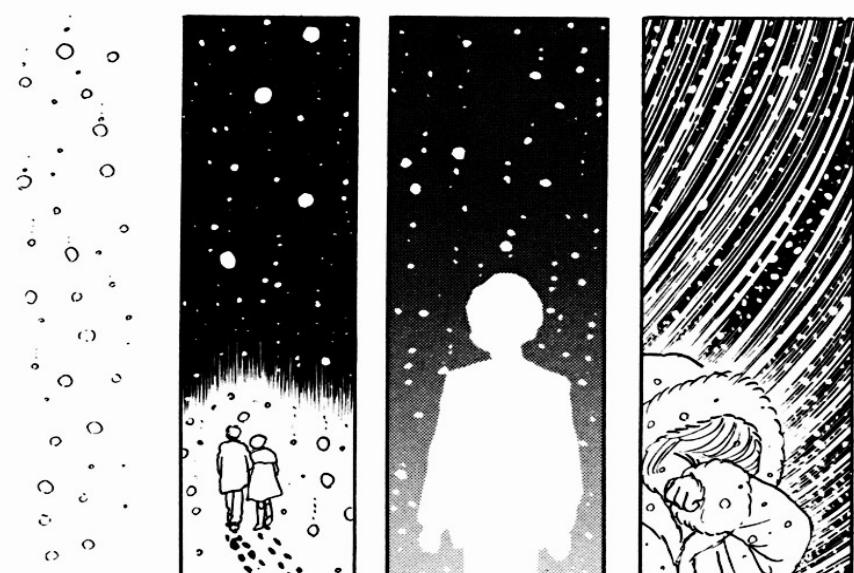
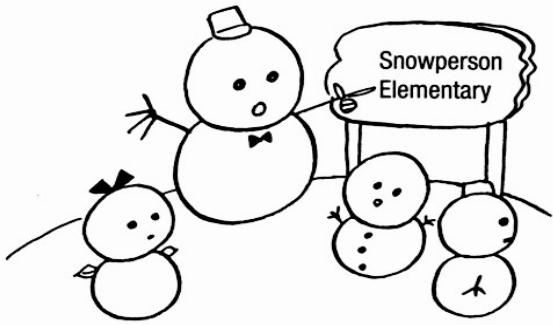
Lightning



The Weather and Atmospheric Conditions 5

Snow

Snow may be depicted by scattering tiny circles about the composition and by using white poster paint, etc. I also recommend adding in the background various objects covered in snow.



Solid Black +
White Poster
Paint

Screen Tone +
White Poster
Paint

Snowstorm



Snow tends to
build even on
small objects.

Snow falling

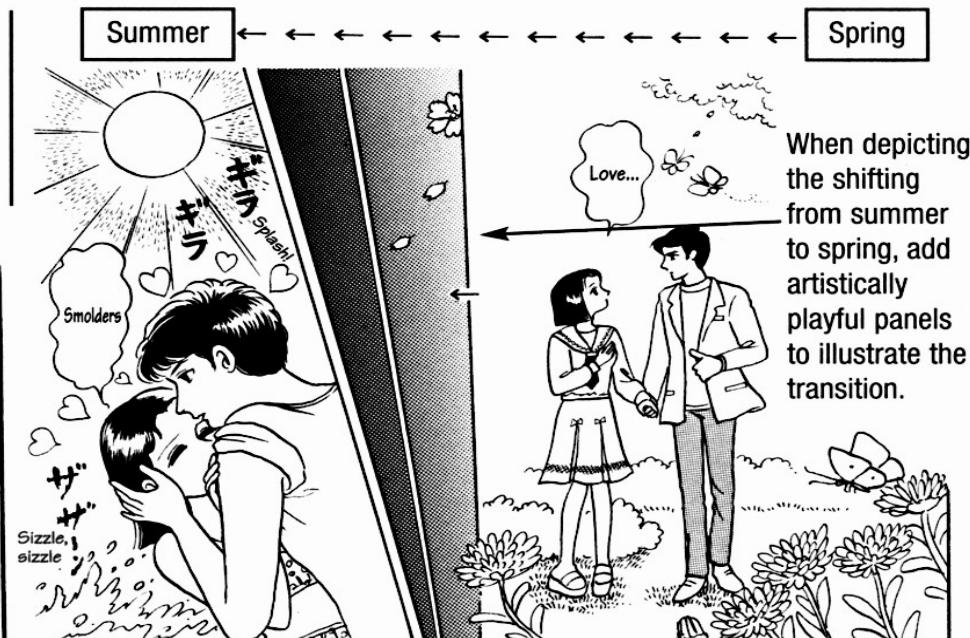
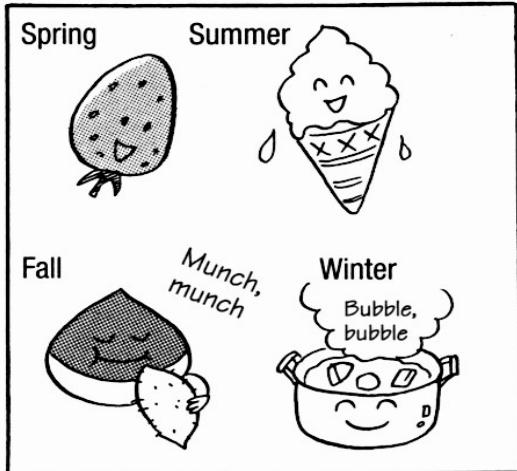


Snow tends to
build up in
snowy areas.

Seasonal Indicators

Show the changing of the seasons.

When suggesting the changing of the seasons, include artistically playful panels as well.



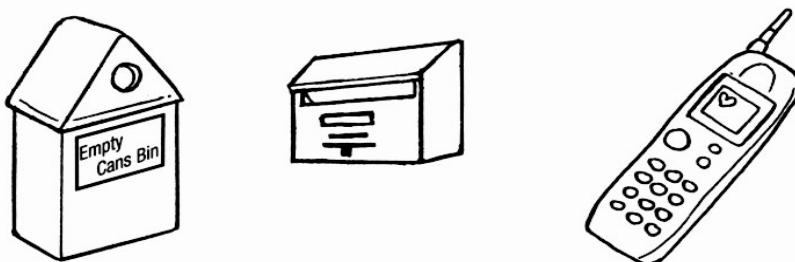
Show the progression of the changing seasons by making these artistically playful panels increasingly narrow and small.



Props 1

Practice drawing a diversity of props.

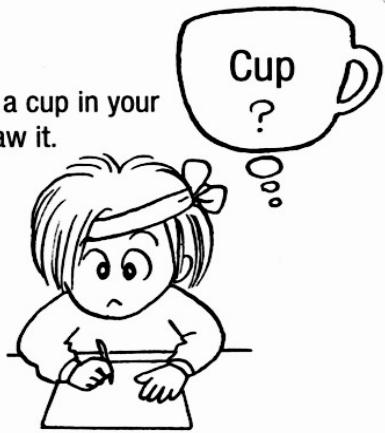
Usually, artists look to the actual object for reference when drawing. Studying the actual object should allow you to produce a well-structured rendition, even drawing freehand. When drawing sci-fi related props, base the objects on reality, but add imaginative elements.



Exercise

1

First, picture a cup in your mind and draw it.



2

Next, look at an actual cup and draw it. This time the drawing should appear more realistic.



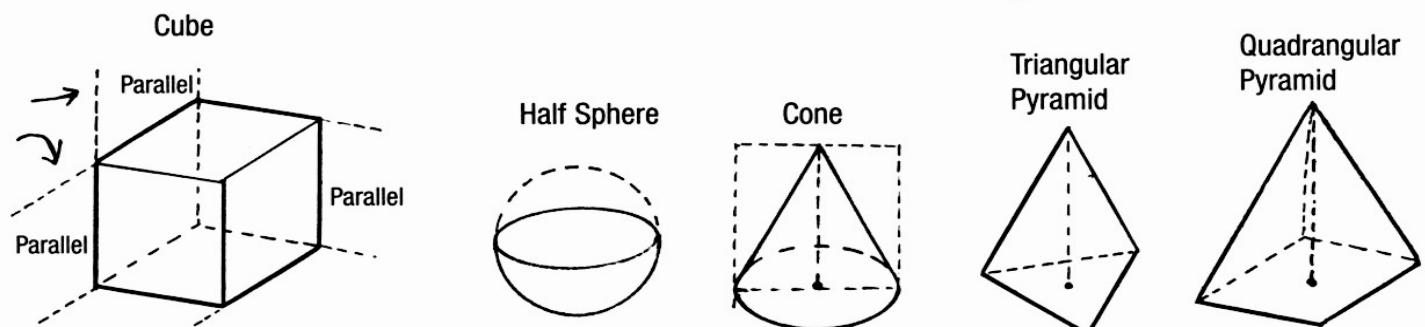
3

Lastly, draw the cup from various different angles: from its side, from above, etc.

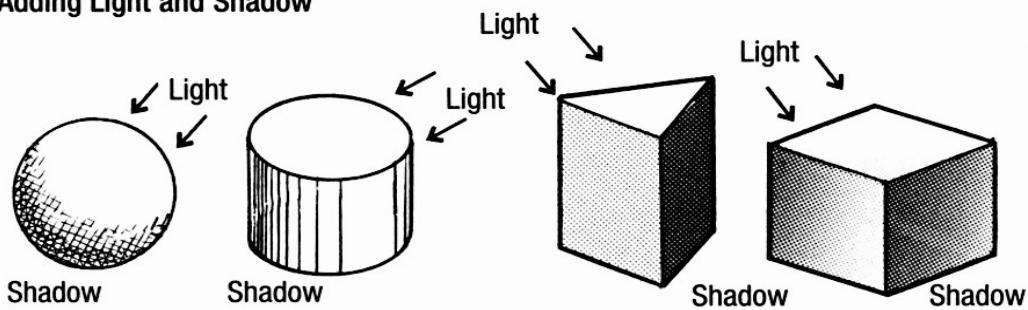


Depicting solid objects

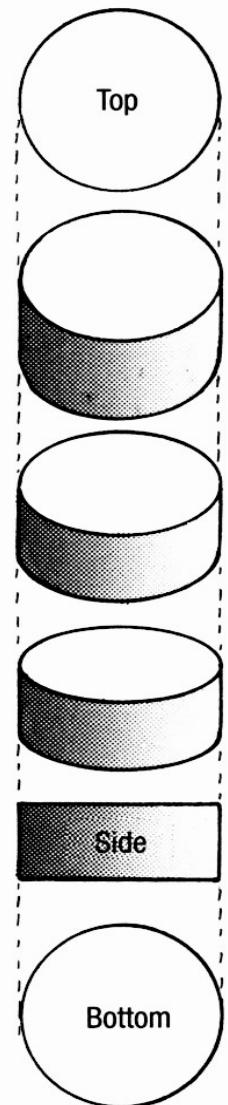
Knowledge of how to give objects depth is necessary to drawing props. Draw the full structure of the object, including lines in the under drawing that will be hidden in the finished product. This will help you preserve the object's structure.



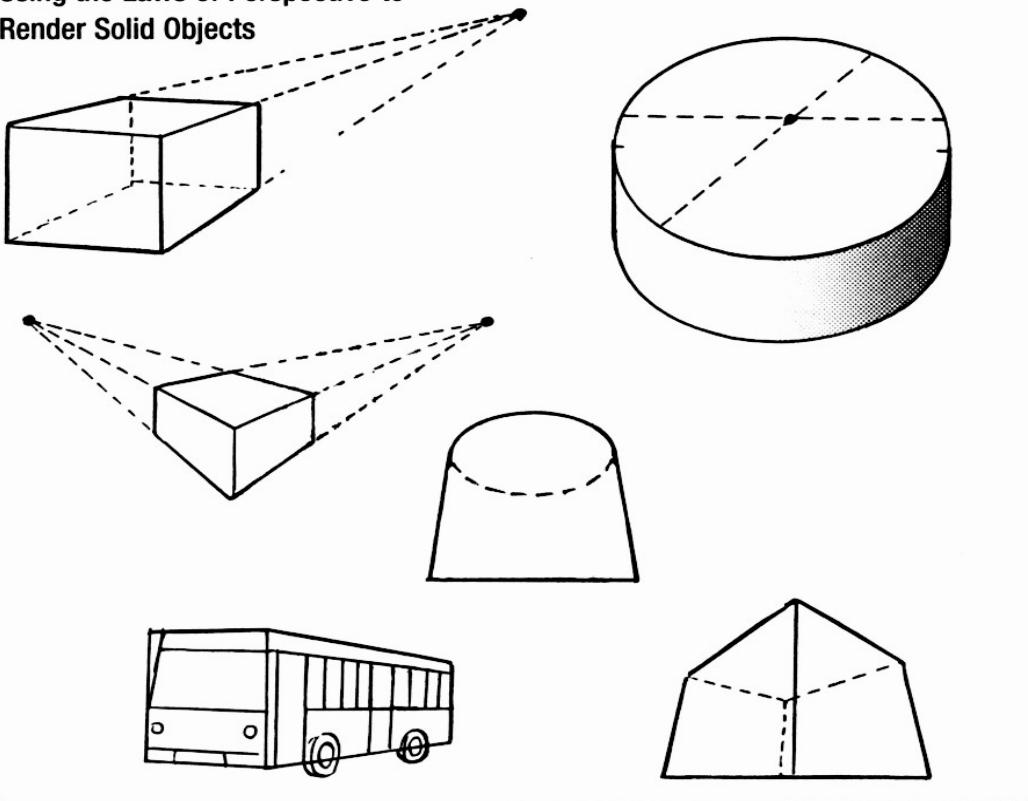
Adding Light and Shadow



Changing Perspectives



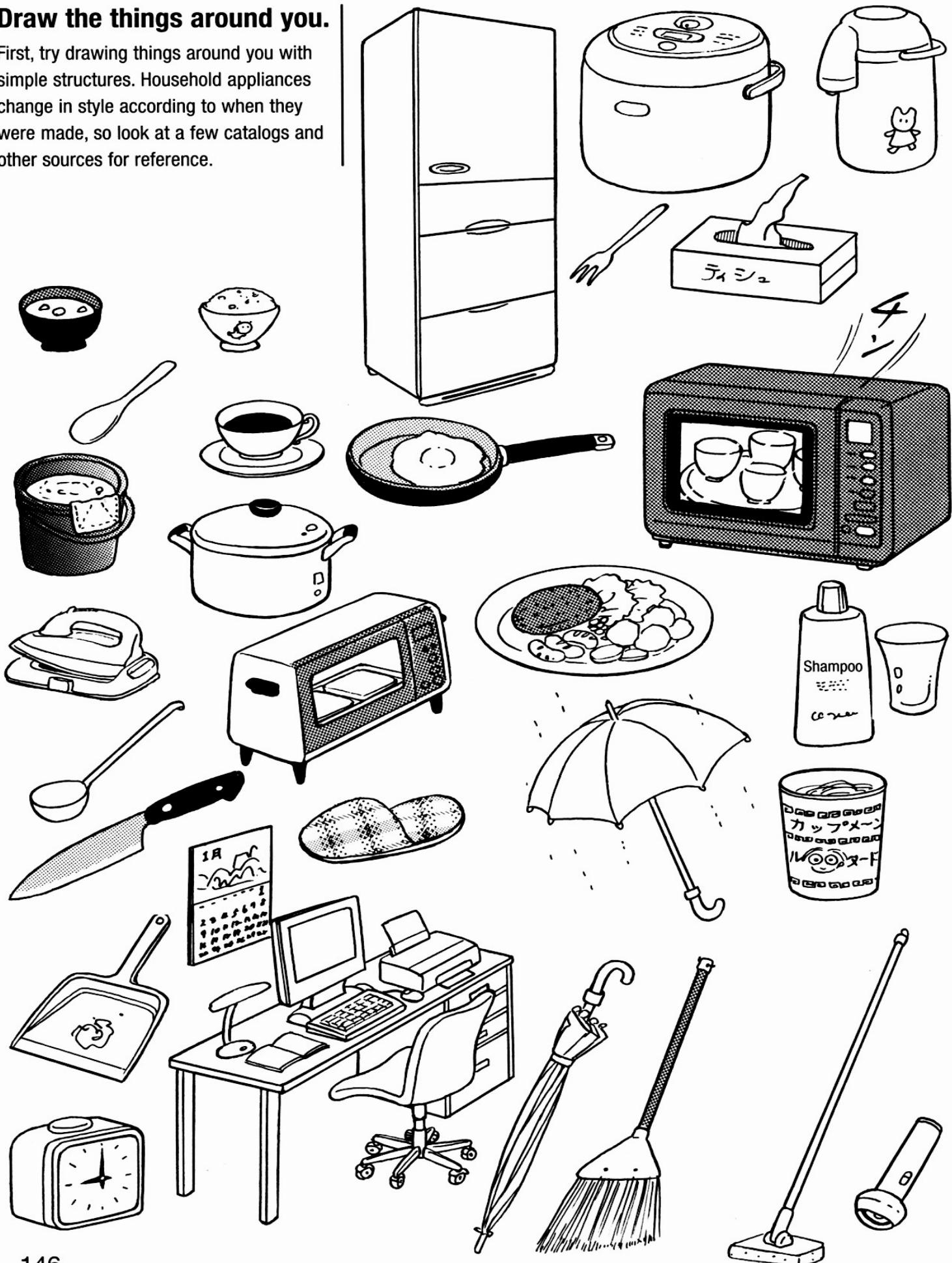
Using the Laws of Perspective to Render Solid Objects



Props 2

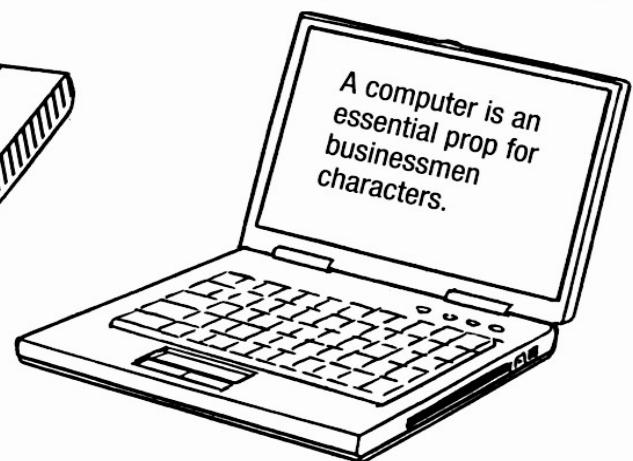
Draw the things around you.

First, try drawing things around you with simple structures. Household appliances change in style according to when they were made, so look at a few catalogs and other sources for reference.





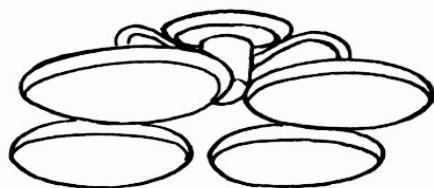
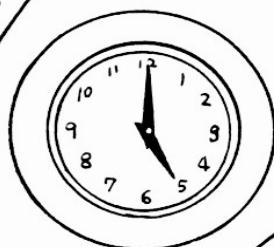
Understanding People's Personalities through Books



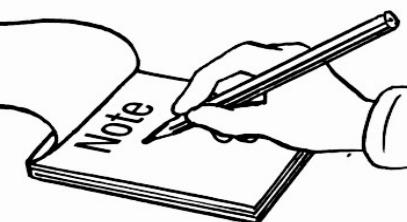
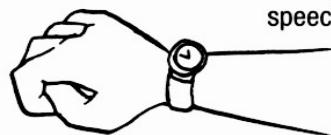
Use letters to get the message across.



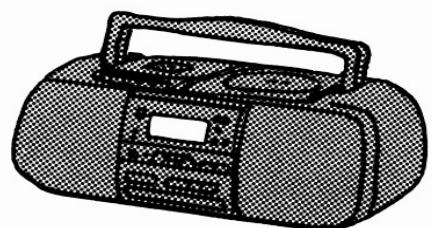
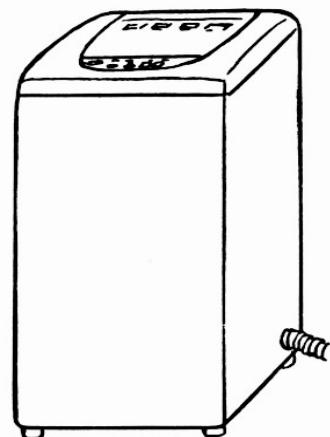
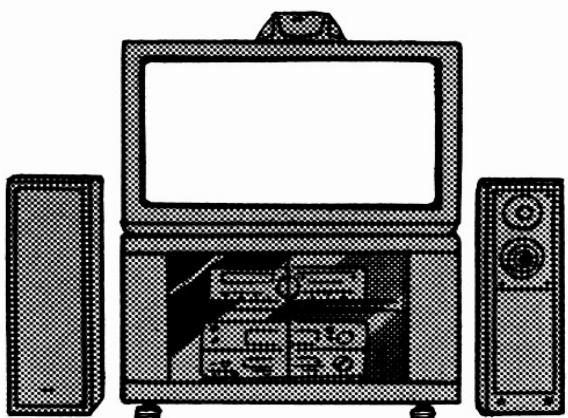
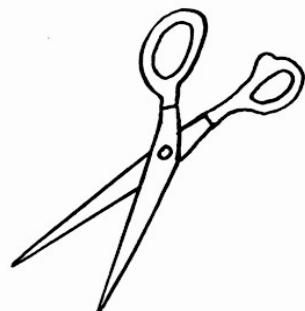
I love you!
I hate you!



Faxes can also be used in place of speech.



"Nice shot!"

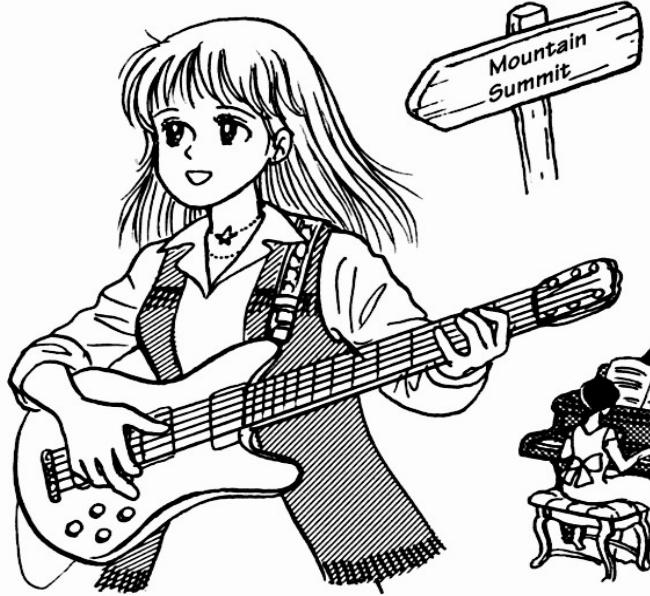


Props 3

Combine props with action.

Combine the props you draw with people using them: show a vacuum cleaner being used to vacuum. Having your characters engage in simple actions will make your artwork more appealing.

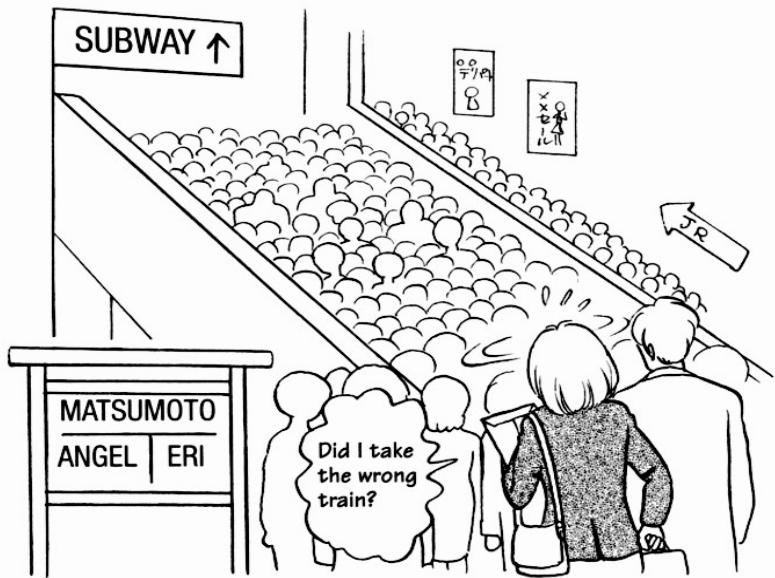
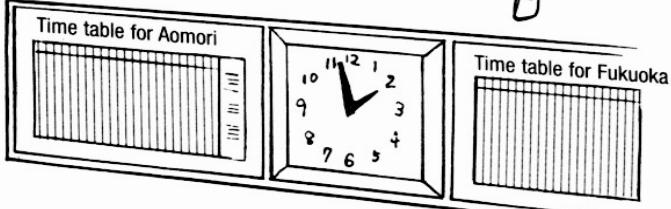
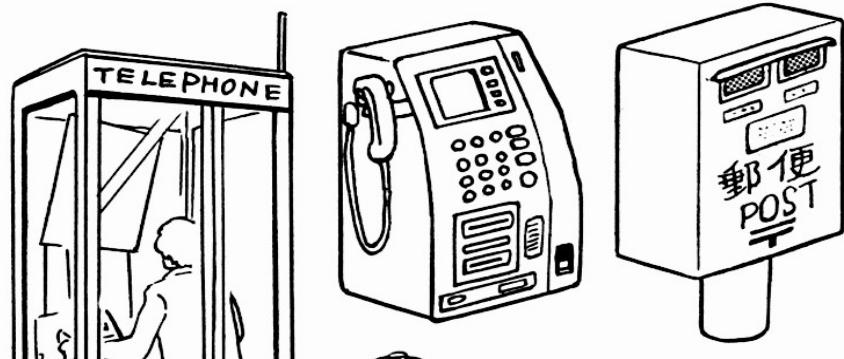
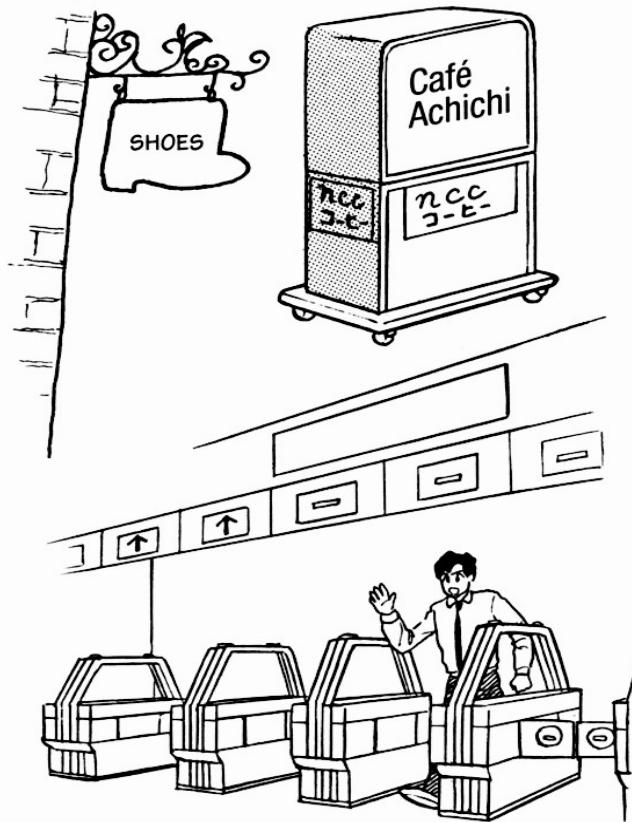


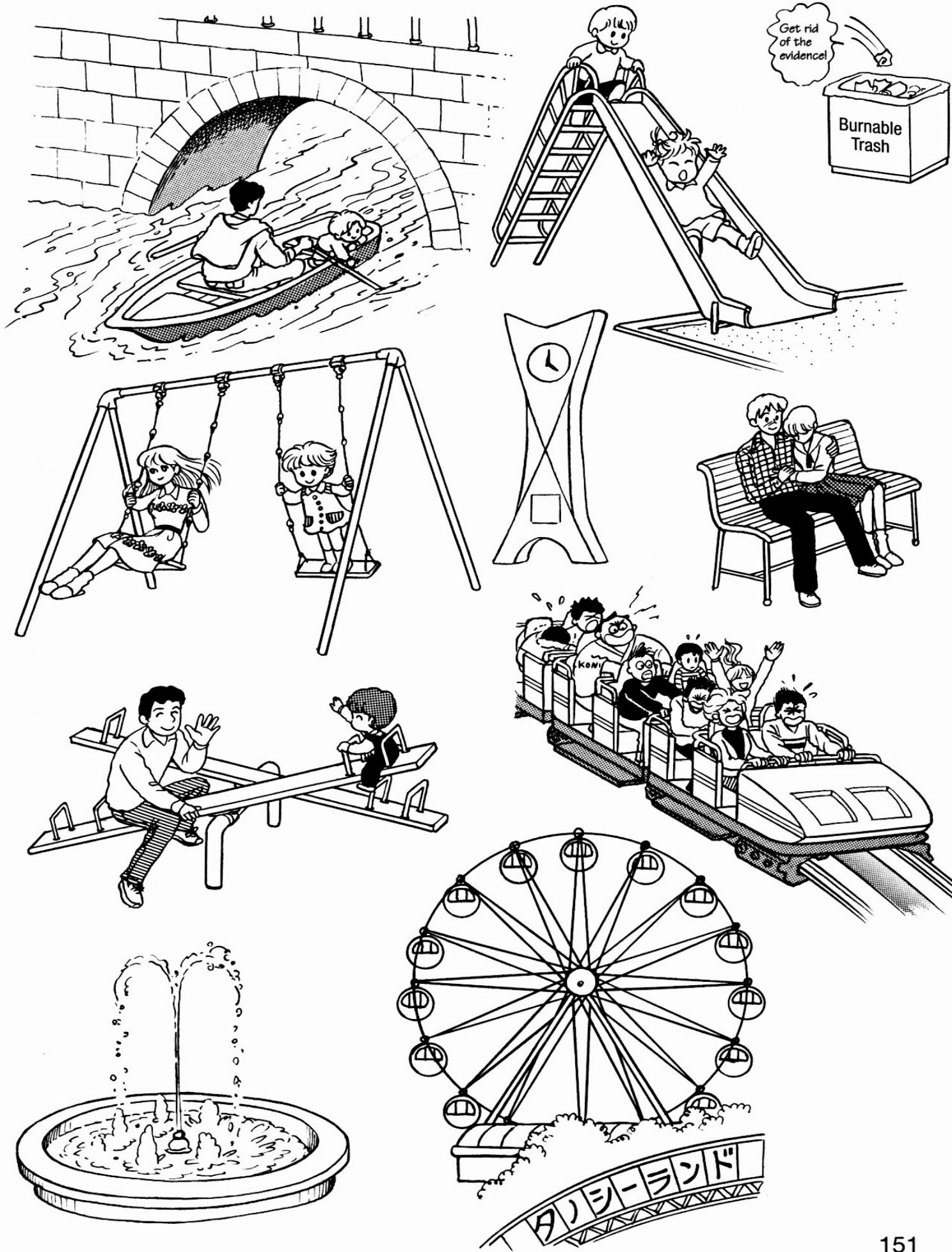


Props 4

Practice drawing outdoor objects.

Do study sketches and take photos to use as reference when drawing outdoor objects. Remember: in *manga*, the setting is explained through pictures more than words.



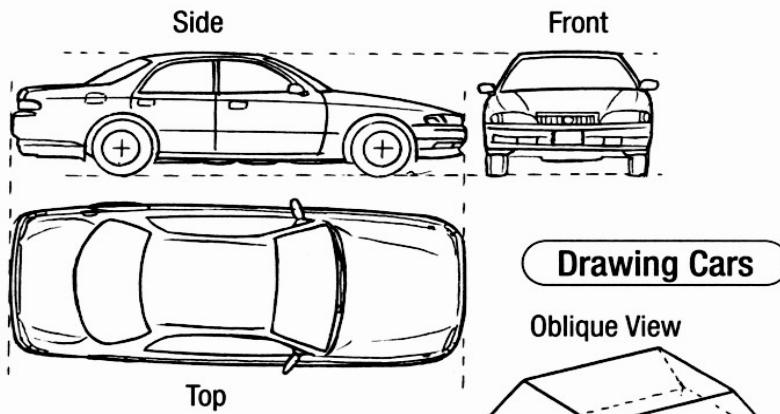
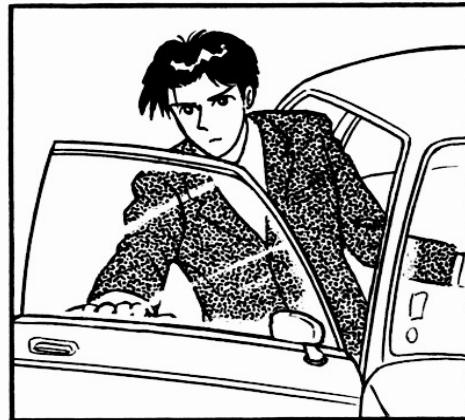
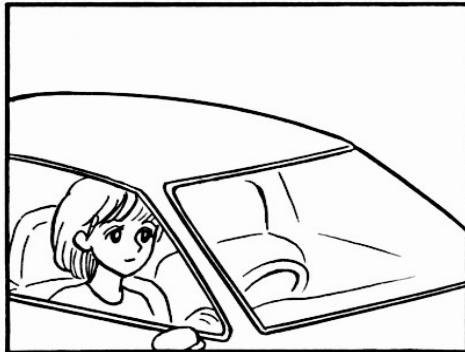


Vehicles 1

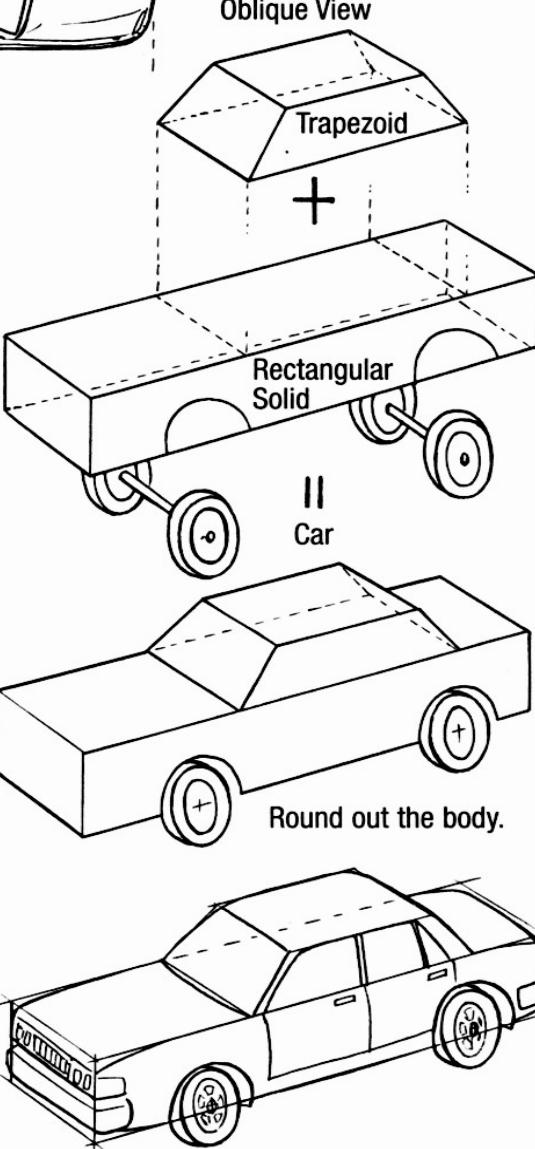
Practice drawing vehicles.

When drawing vehicles, either use an actual vehicle as reference or look for reference materials. Dividing the structure of a car or other vehicle into multiple squares will allow you to arrive at a general form. Make good use of special effects and perspective to develop the atmosphere of the scene and a sense of speed.

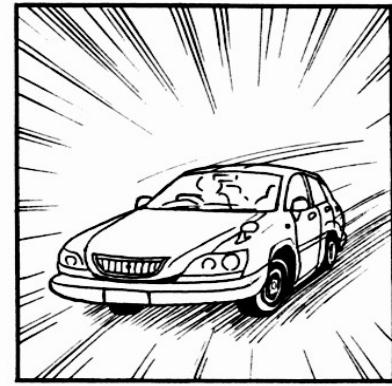
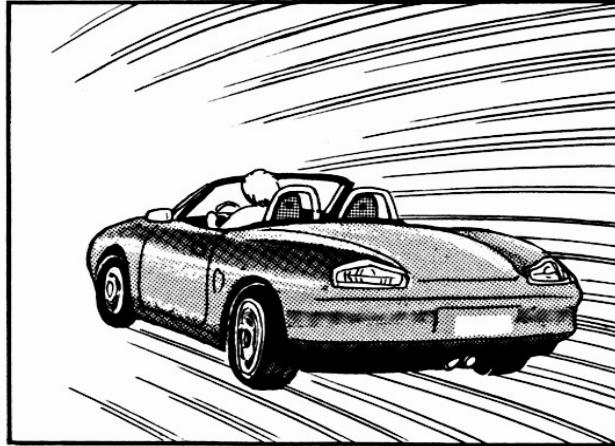
The actions of the characters indicate whether they are getting into or out of the vehicles.

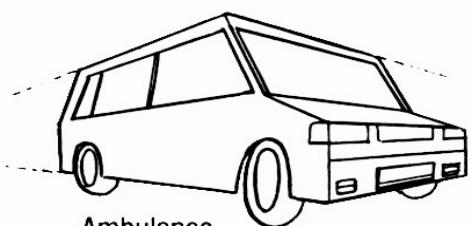


Drawing Cars



Add special effect lines to generate a sense of speed.

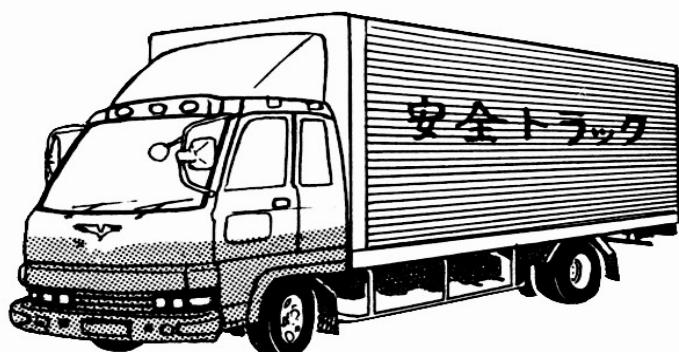
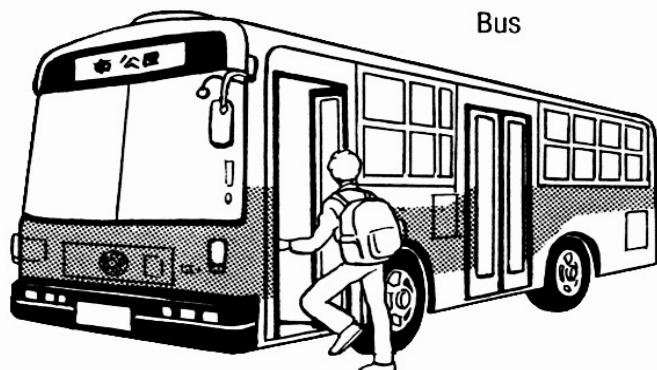




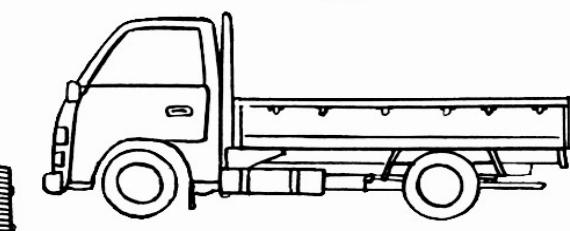
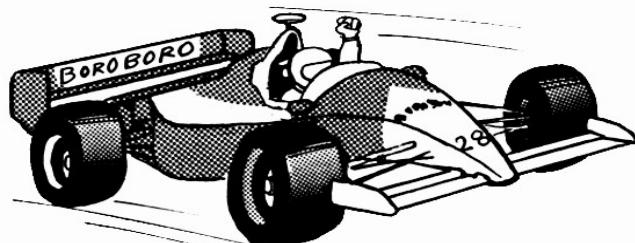
Ambulance



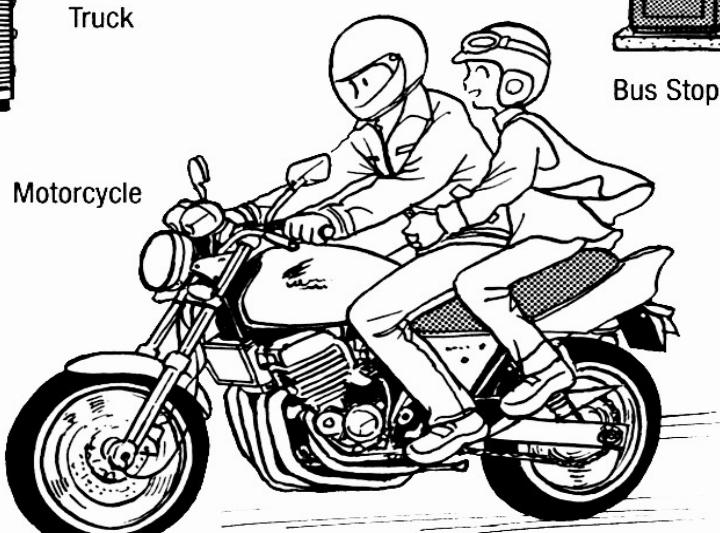
Bus



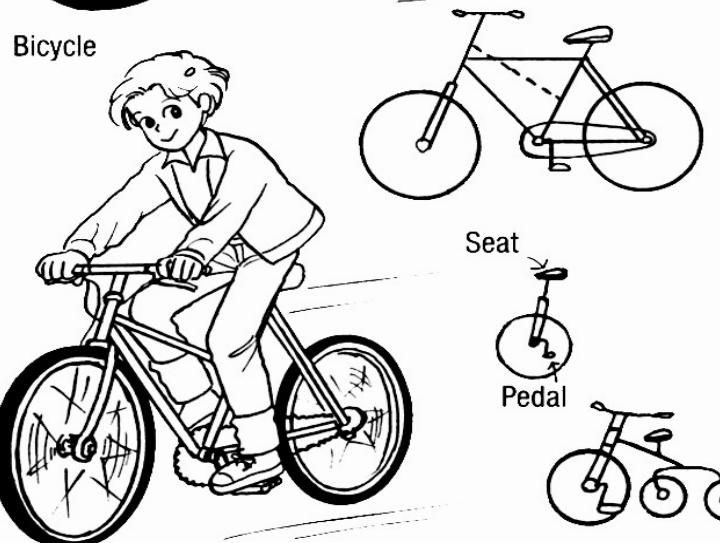
Formula 1 Car



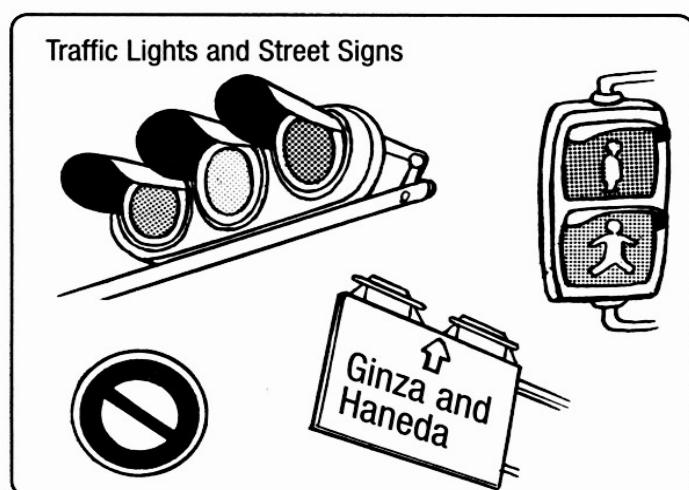
Truck



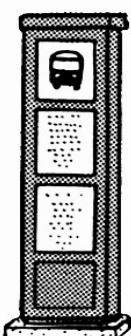
Motorcycle



Bicycle



Traffic Lights and Street Signs



Bus Stop



Seat



Pedal



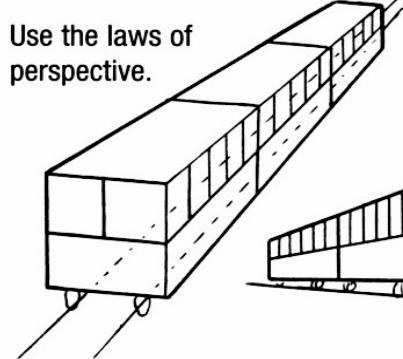
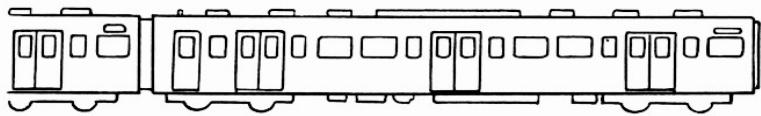
Vehicles 2

Trains

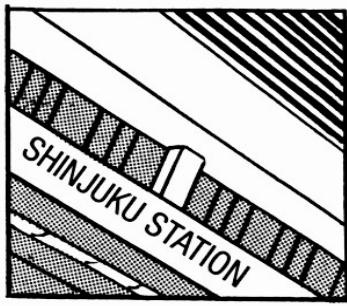
When drawing a train, use the square as your basic shape and use the laws of perspective to your advantage. For more information on perspective, see page 166.



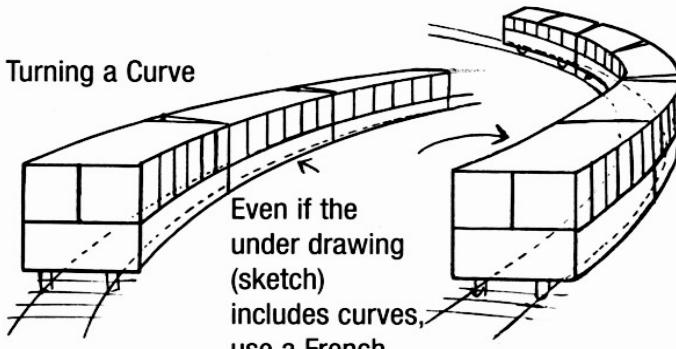
Front



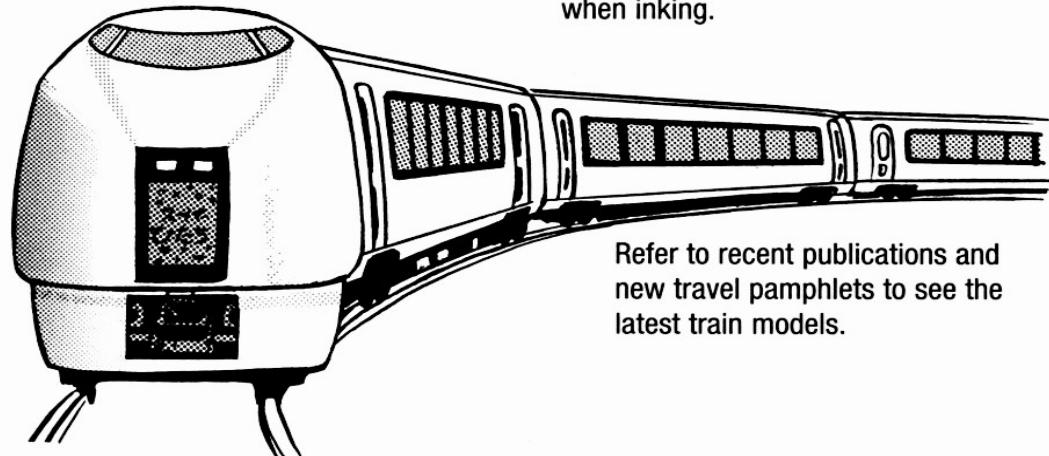
If you are having difficulty illustrating the train's destination, instead write it somewhere to explain where it is headed.



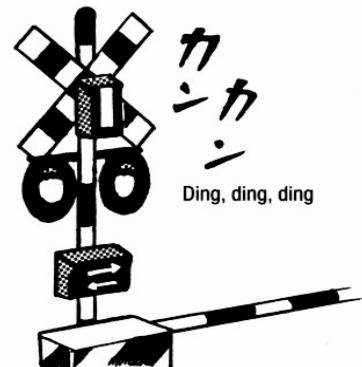
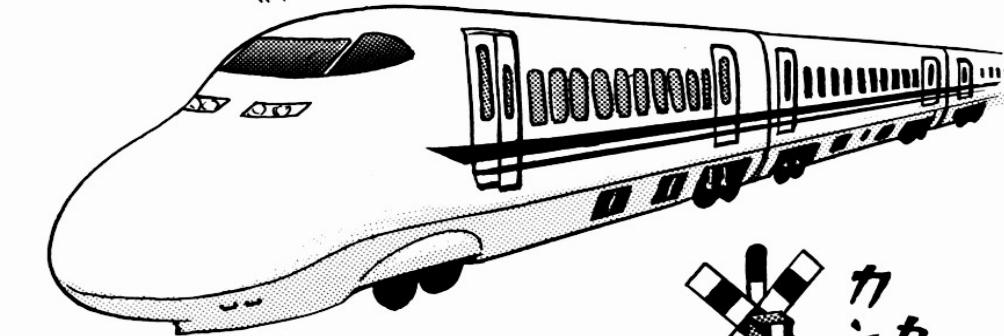
Turning a Curve



Even if the under drawing (sketch) includes curves, use a French curve, etc. when inking.



Refer to recent publications and new travel pamphlets to see the latest train models.



Dangerous locations are ripe areas for staging incidents.

Great ideas for comedy *manga* might even arise from a train ride.

Boats

Use the basic shape of a boat with a tapering front (bow) and a broad back (stern), adjusting the form as desired.

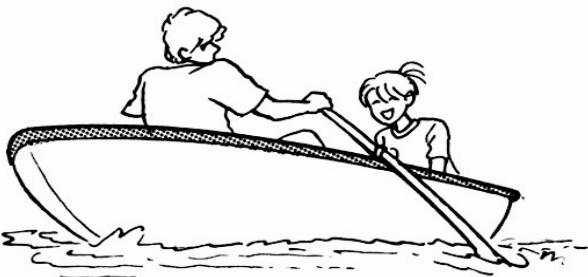
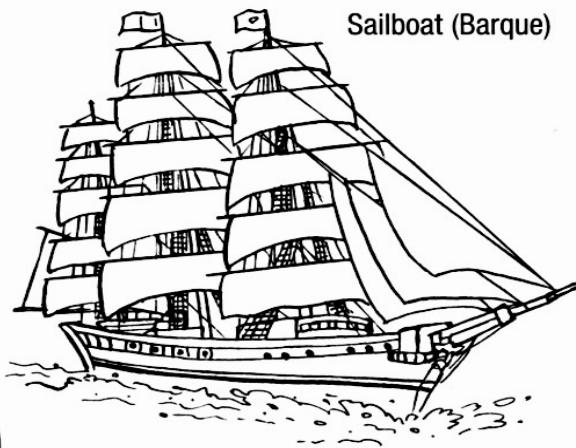
Front



Side



Sailboat (Barque)



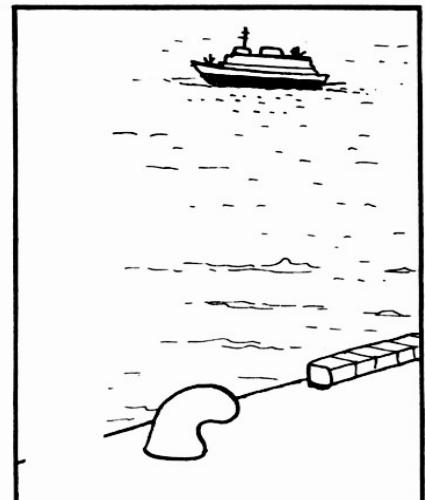
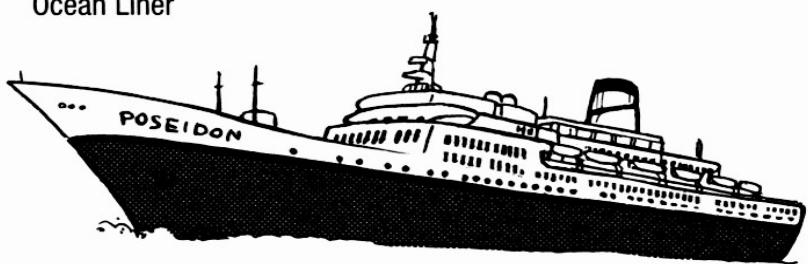
Motorboat



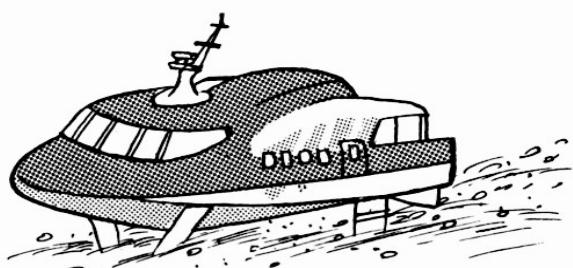
Sailboat (Catboat)



Ocean Liner



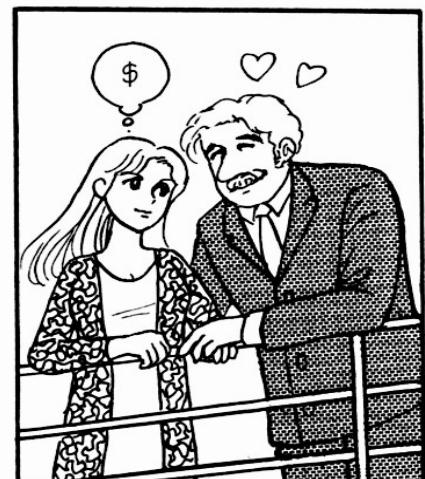
Draw the boat small to make the water appear expansive.



Hydrofoil



Jet Ski



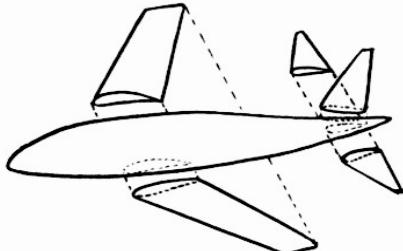
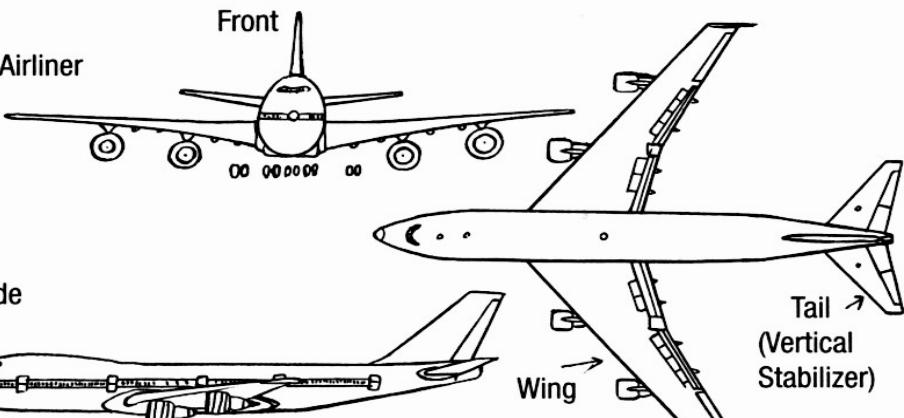
A deck scene: Include indicators of the characters' emotions.

Vehicles 3

Airplanes

To draw an airplane, start with an aerodynamic body and then add wings. Study travel pamphlets, etc. for reference.

Airliner



Small Jets



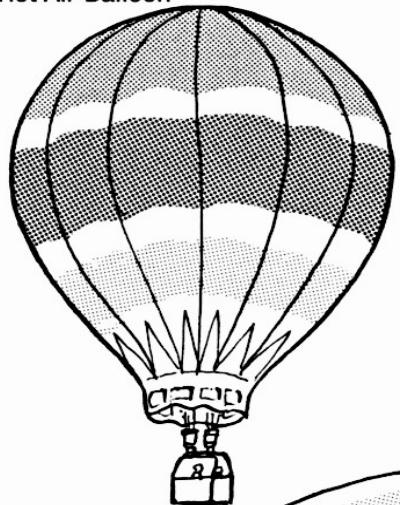
Onboard



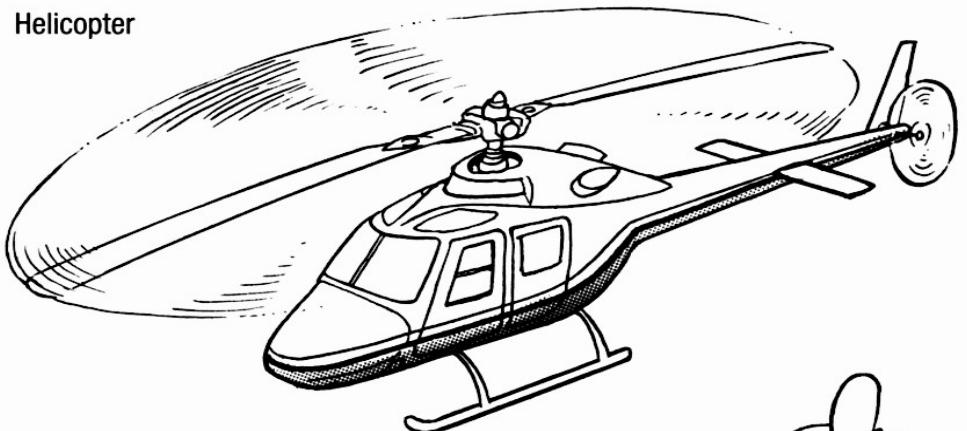
If you have difficulty drawing an airplane, instead show the airport to suggest the concept of "airplane."



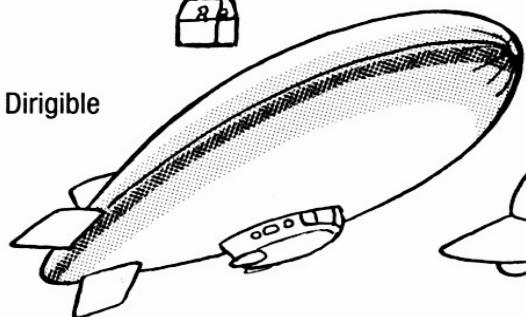
Hot Air Balloon



Helicopter

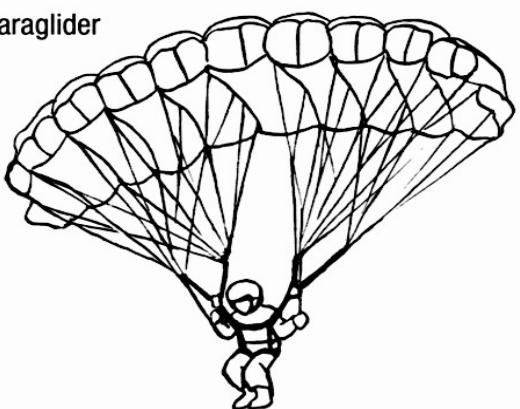


Dirigible



Flying Saucer

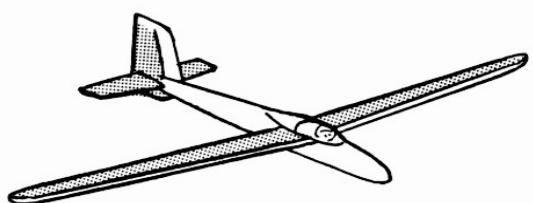
Paraglider



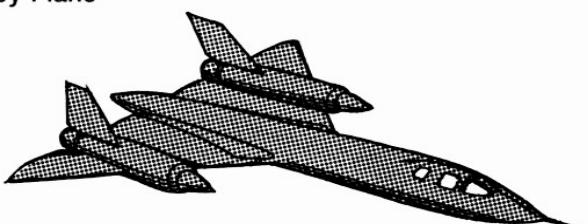
Hang Glider



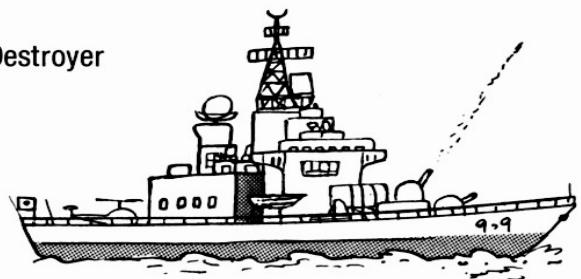
Sailplane (Glider)



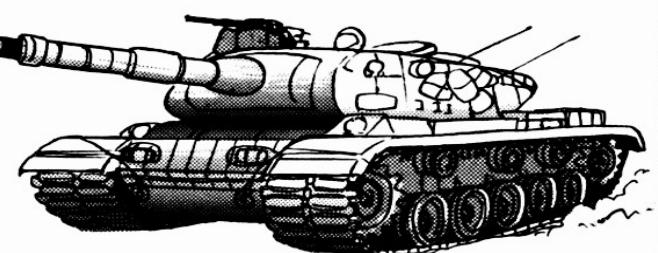
Spy Plane



Destroyer



Tank



Buildings 1

Practice drawing buildings.

Including a building allows the *manga* reader to understand at a glance where the scene takes place, so use them when changing scene venues. Also, in view of the countless variety of buildings out there, take a look through illustrated guides or flyers to see what kind you hope to draw.

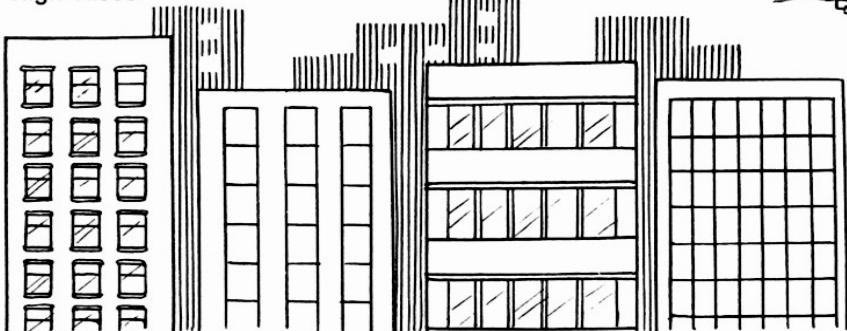
Let's take a look at what kinds of buildings there are.



Supermarket

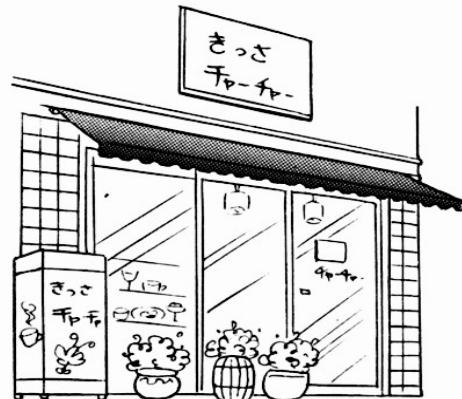


High-Rises



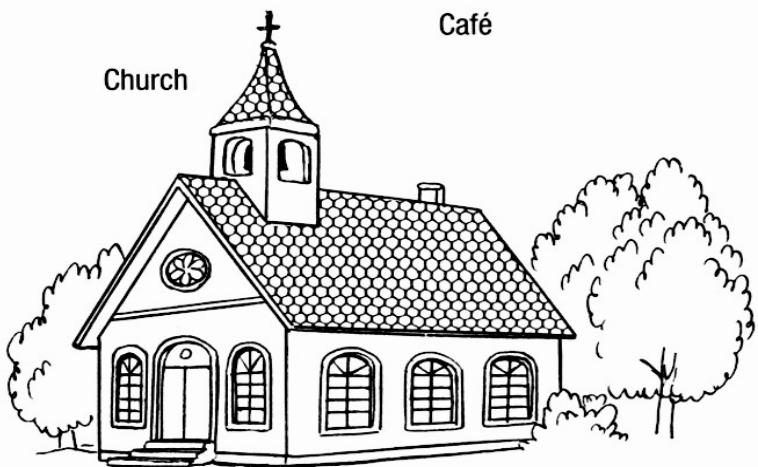
Police Box

[Note: The police box in Japan, called a "koban," is a small, neighborhood police office and is different from and not nearly the scale of a police station.]



Café

Church



Condominiums



Practice depicting interiors.

Usually, artists look to visual resources when drawing interiors. I also recommend sketching the inside of a typical home, school, or other location.



Kitchen/Dining Room



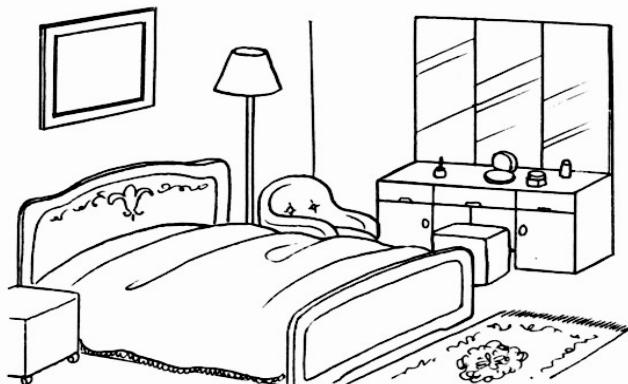
Hospital



Reception Desk



Grocery Store



Bedroom



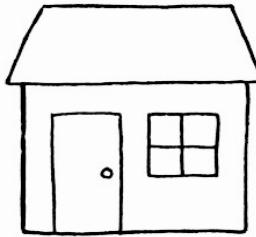
Café

Buildings 2

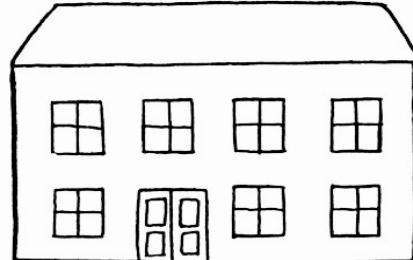
Draw basic buildings.

If the reader cannot figure out where the main character is, then your carefully constructed story will be for naught. Those of you who would like to draw buildings but find them too difficult should in the beginning stick with those buildings that anyone can draw well to suggest where the scene takes place.

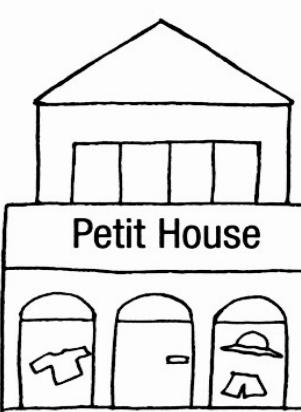
Build your skills bit by bit.



Start with a small house.



Then, increase the number of windows, building a bigger house.



Next, try making the house a little more complicated.



And then try spicing it up even more.



Here, the roof alone tells us where we are.



Now this is an easy solution and definitely better than not having written anything at all.

Writing the name of the location is without doubt better than losing your readers.

Elementary School

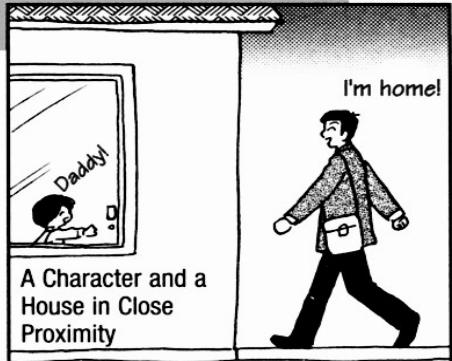
Enlarge the character and position lettering behind her. Now, everyone knows where we are!

Use the basic laws of perspective when drawing buildings.

Always rendering your buildings at the same size allows for little variety and will cause your *manga* to lose its appeal. Give some variation to the sizes of your buildings, changing their appearance to indicate whether they are close to or far from the picture plane.



Vary the sizes of the characters vs. the buildings.

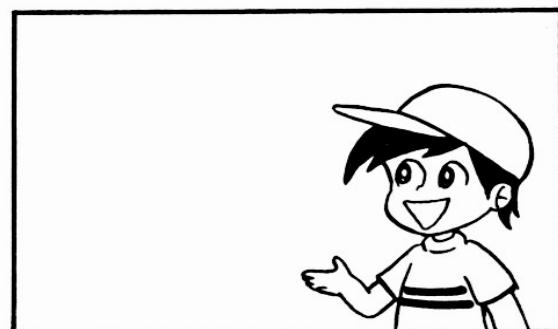


Hey there!



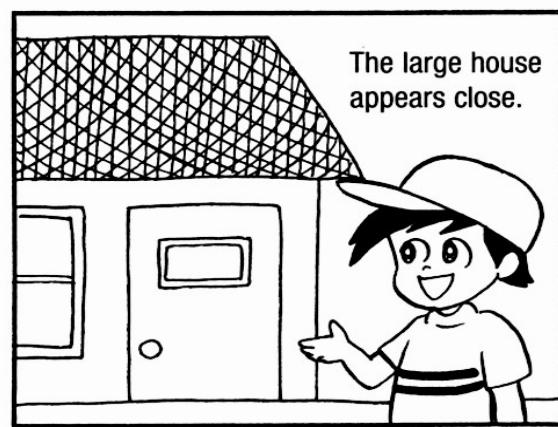
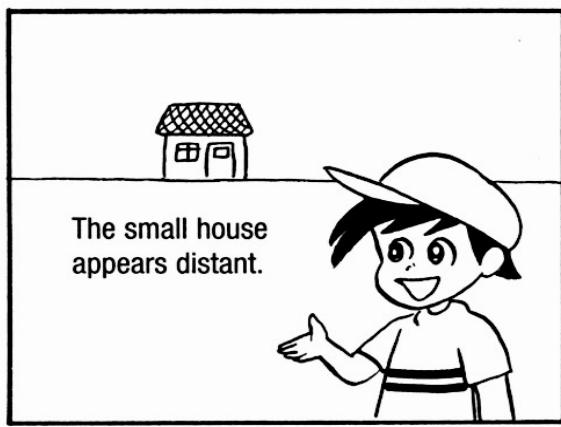
1

First, draw two figures of the same size to one side of each panel.



2

Next, add a house to the blank area of each panel.



Refer to the discussion starting on p. 166 for more information.

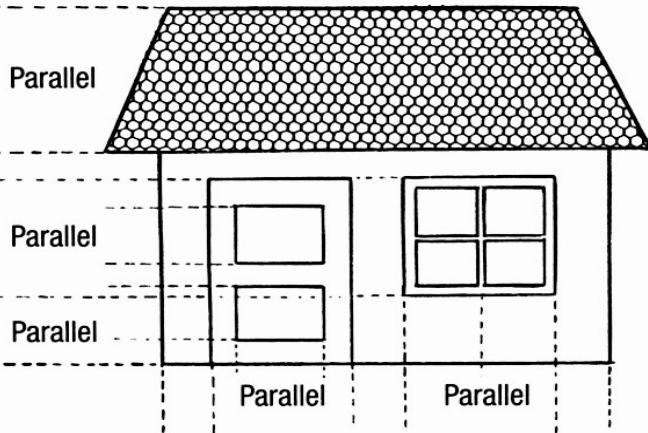
Buildings 3

Try drawing a house.

Use a little ingenuity in angling the house and give it a sense of volume. If you absolutely have trouble with depth, then use a triangle and draw the house level to the picture plane.

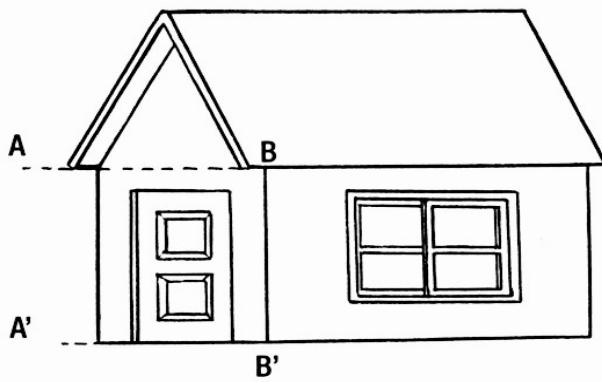
1

The basic house:
Use a triangle
when drawing.



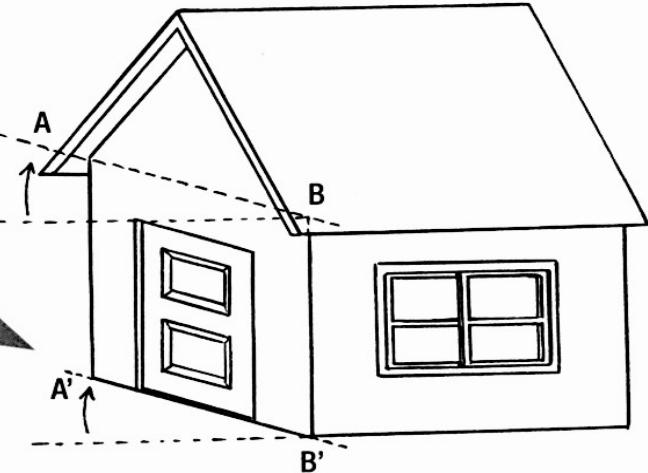
2

Shifting the direction and adding a bit of thickness gives the house a sense of volume.



3

Shifting the angle of lines A~B results in an even more 3-dimensional looking house.



4

Give large houses plenty of windows.

5

Then add a yard and a front gate, and voilá—a magnificent house!

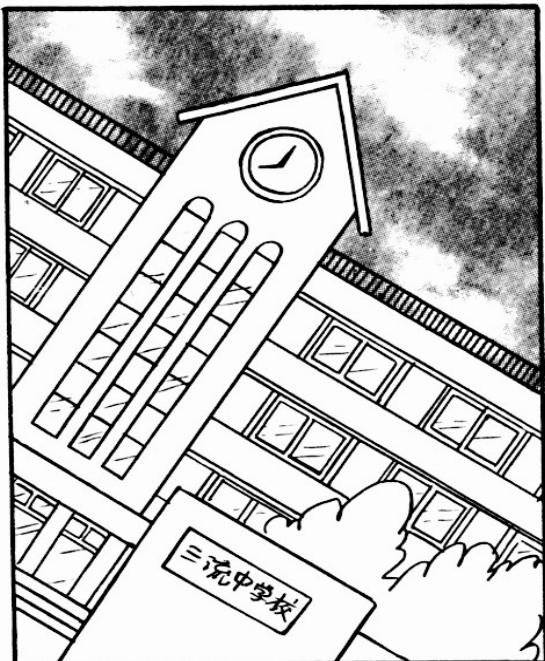
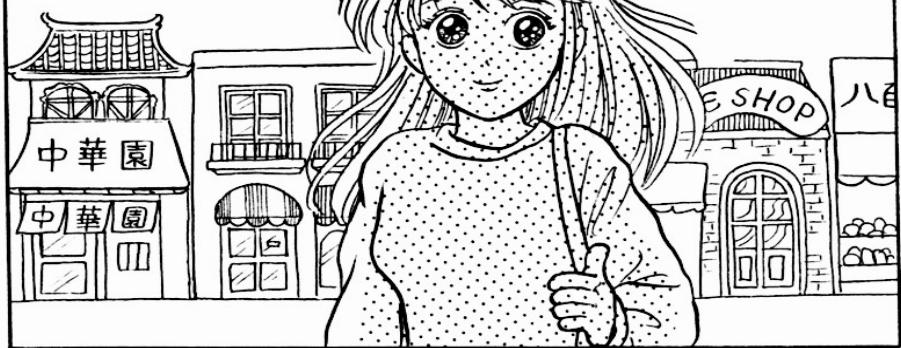


Combine characters and buildings

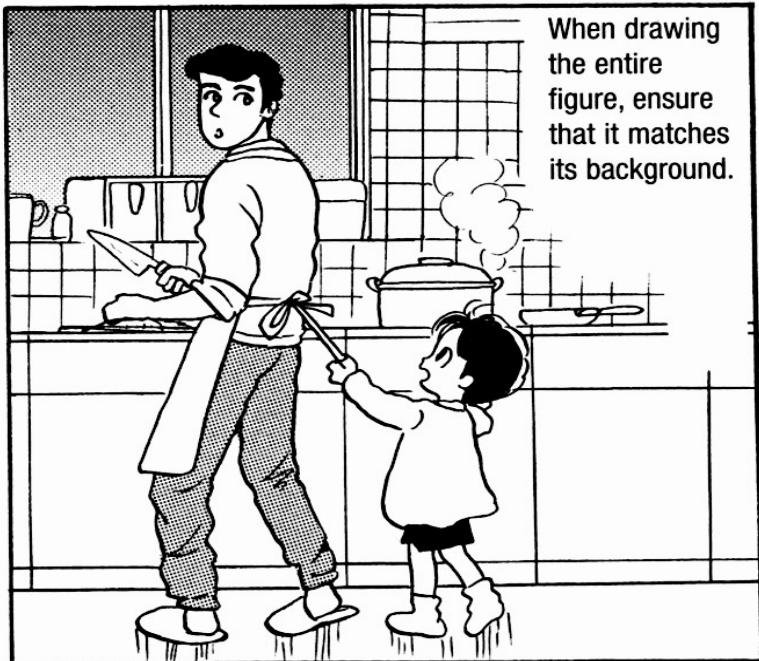
A panel featuring a close-up of the face of a character superimposed over a relatively flat background will result in an acceptable composition, no matter where the figure is positioned. Experiment with different perspectives to see their effects. When showing an entire figure, pay careful note to the placement of the feet.

Doing the under drawing (sketch) first with a triangle and then using

freehand to ink results in a gentler, warmer image.



When drawing the entire figure, ensure that it matches its background.



Whenever you change a scene's location, remember to always draw a background.

Depth shown using primarily parallel lines



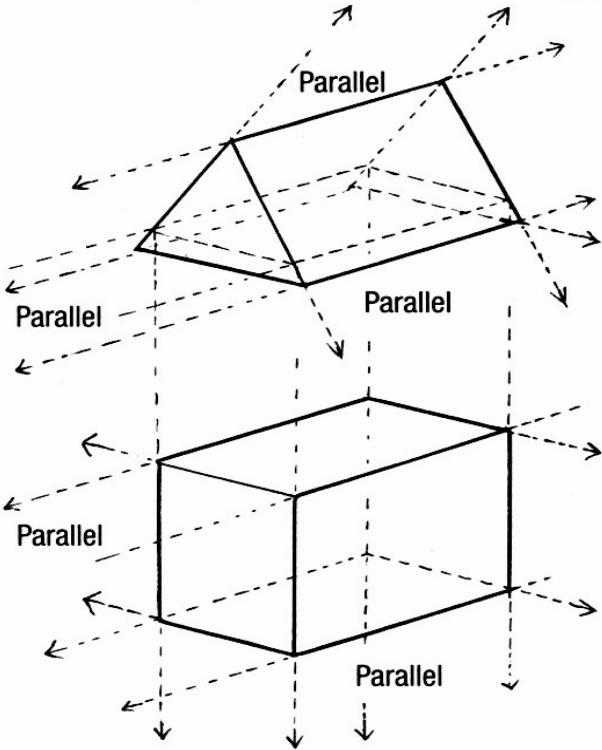
Buildings 4

Try to draw a house with depth.

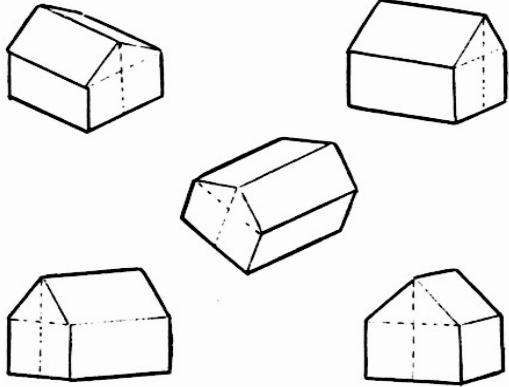
To draw a house with depth, first establish the general shape of the house as a 3-dimensional object, and then fill out the house, adding details.

How to Draw a House with Depth

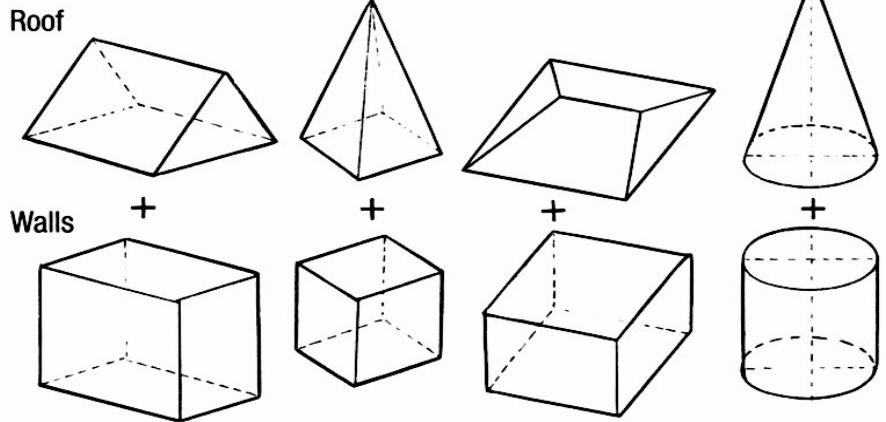
- 1 Draw a rectangular solid and top it with a roof. Next, draw lines mirrored on opposite sides of the house parallel to each other.



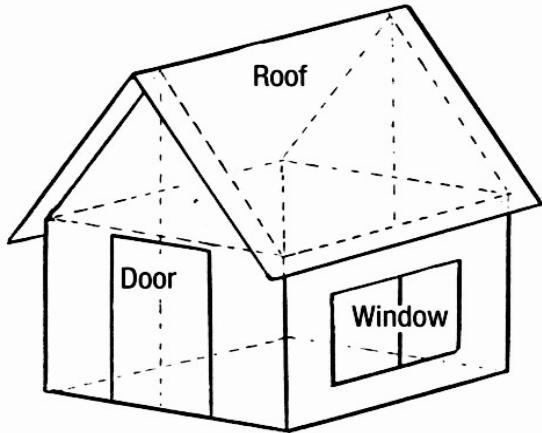
A building's appearance changes according to the angle from which it is viewed.



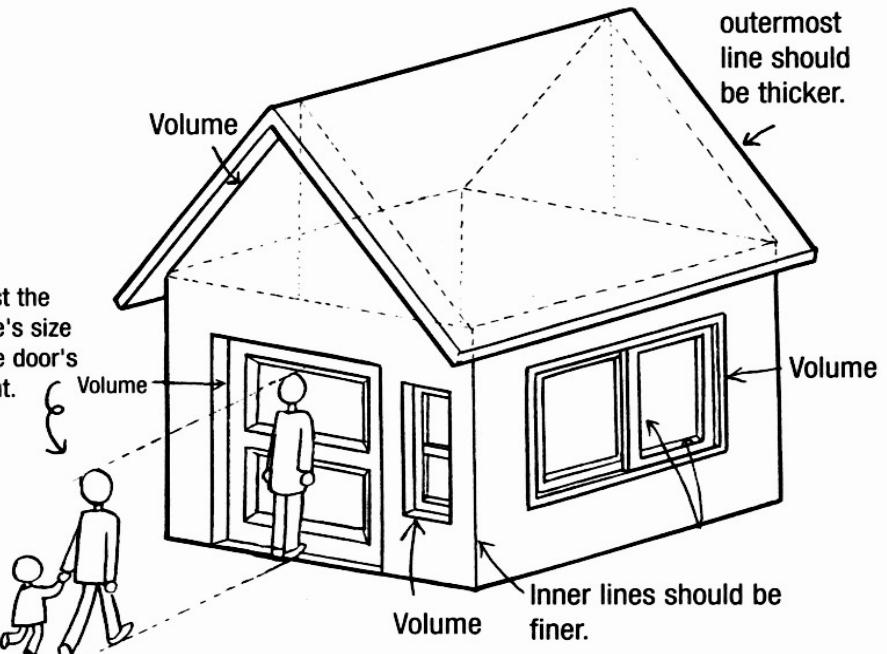
Separating the roof from the walls results in simple solids.



- 2 Doors and windows are drawn parallel to the walls. Note that the roof should extend over the walls.

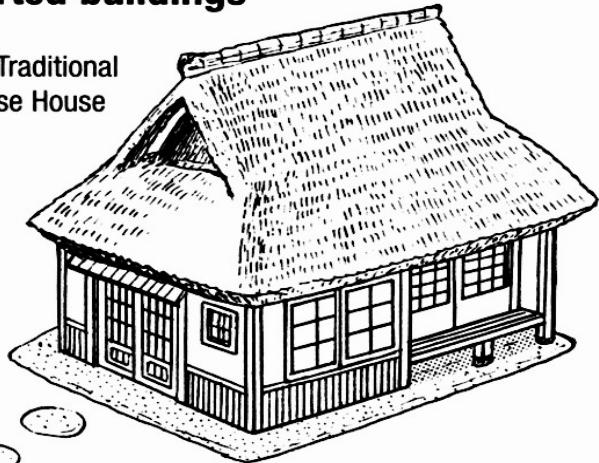


- 3 Give volume to the 3-dimensional house's elements. Once you have added the desired details, your house is finished!

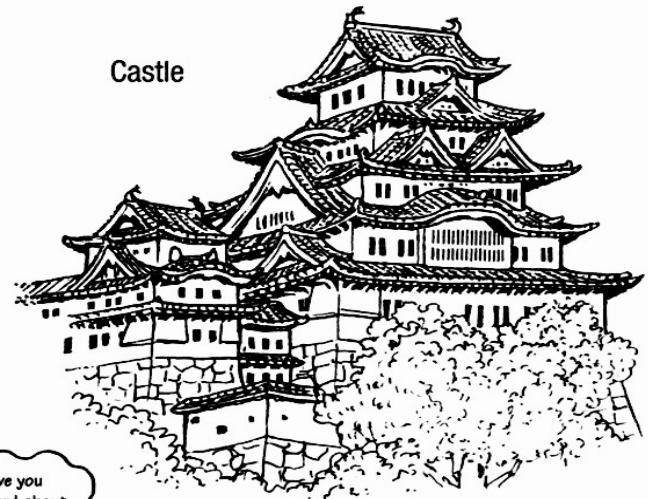


Assorted buildings

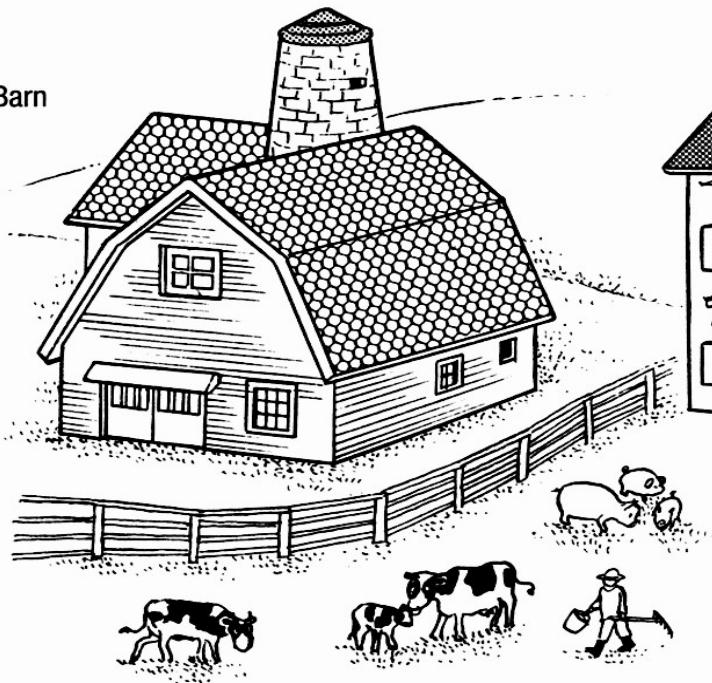
Minka: Traditional Japanese House



Castle



Barn



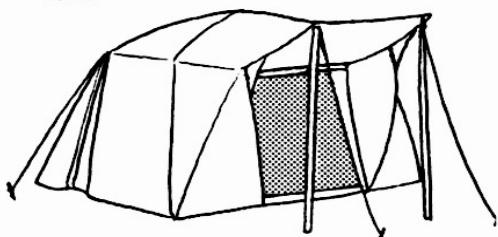
Western-Style Building



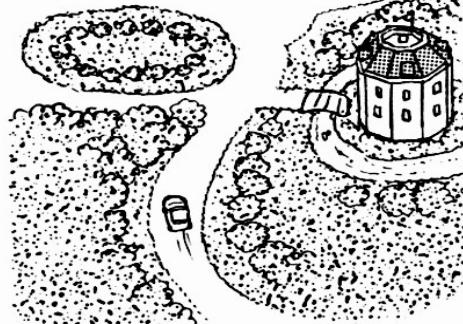
Tropical Island Bungalow



Tent



Mansion and Estate

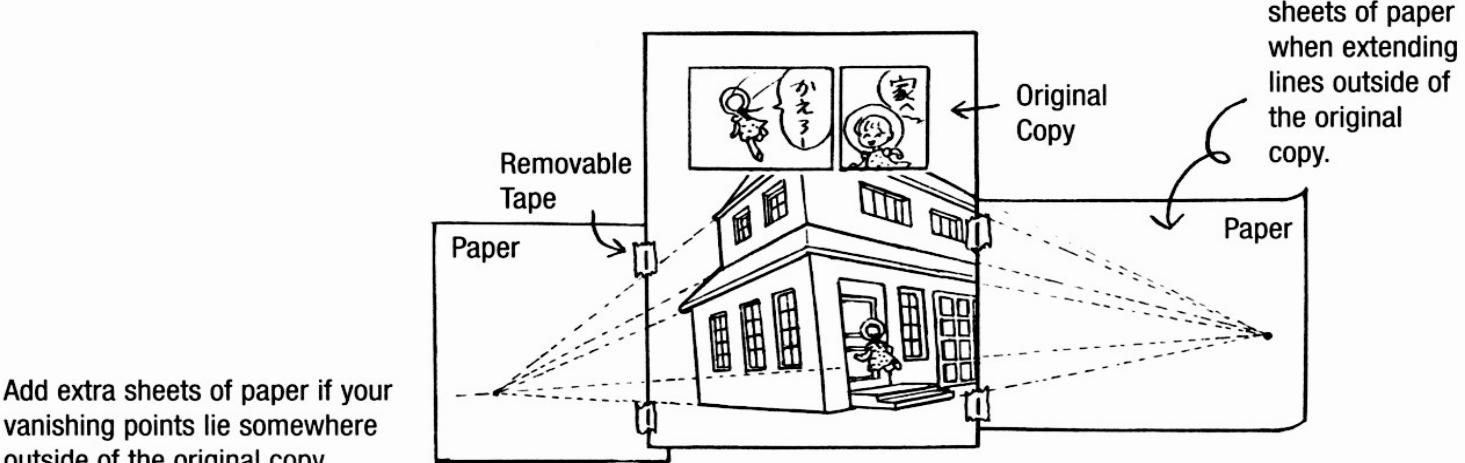
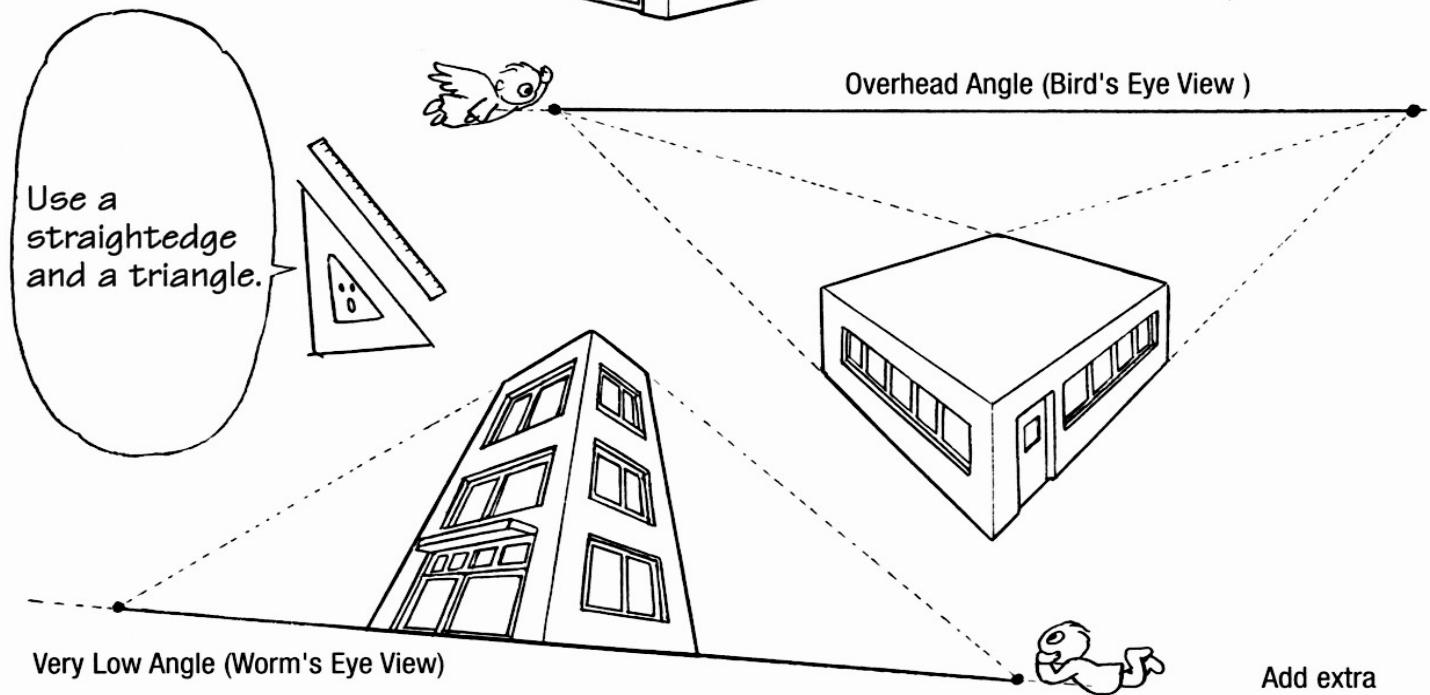
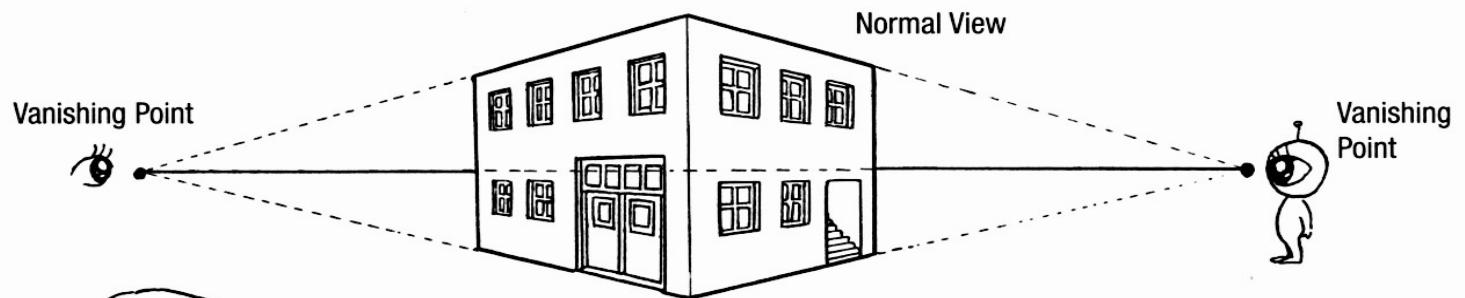
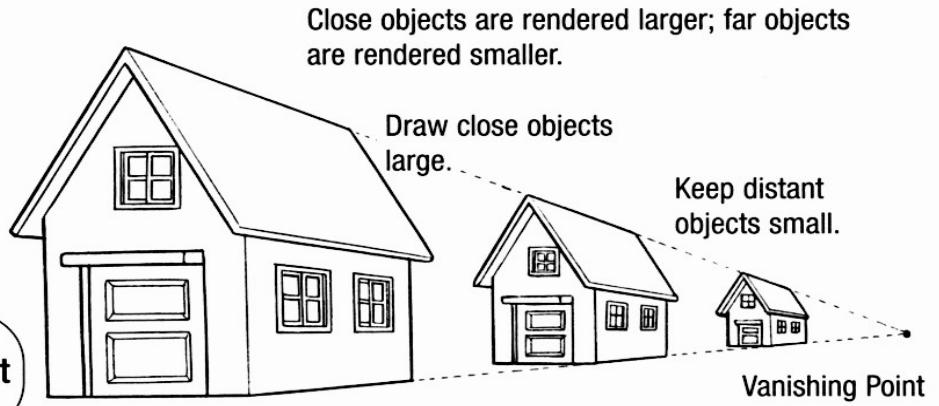


Using Perspective 1

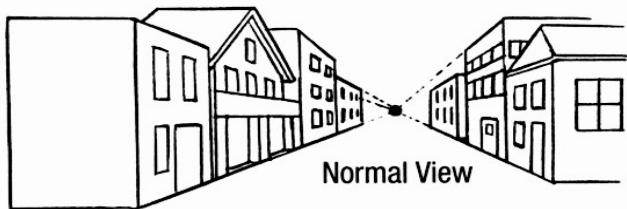
Practice using the laws of perspective.

The laws of perspective involve the adding of a fixed vantage point to portray distance. When using the laws of perspective, lines converge on a vanishing point.

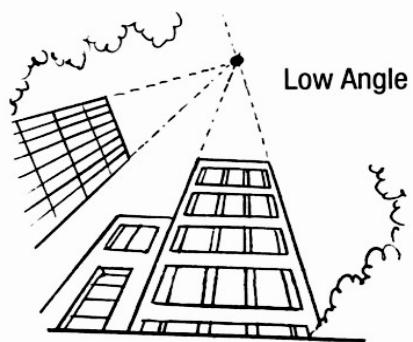
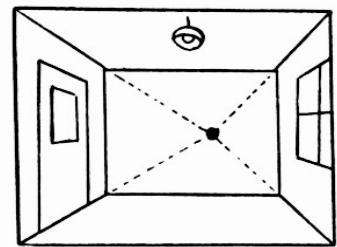
A building's appearance changes according to the angle from which it is viewed.



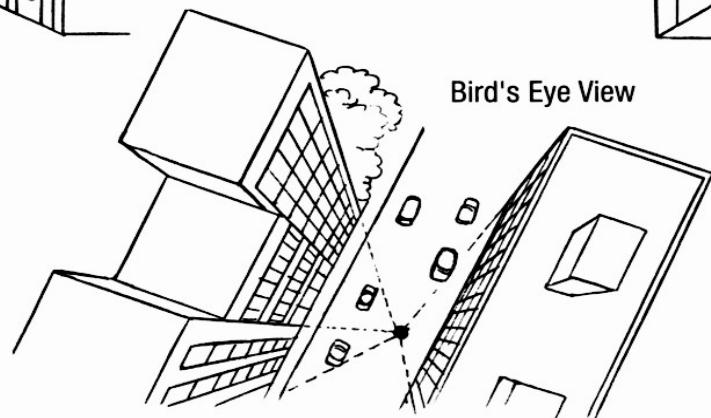
One-Point Perspective (One Vanishing Point)



Room (Normal View)



Low Angle



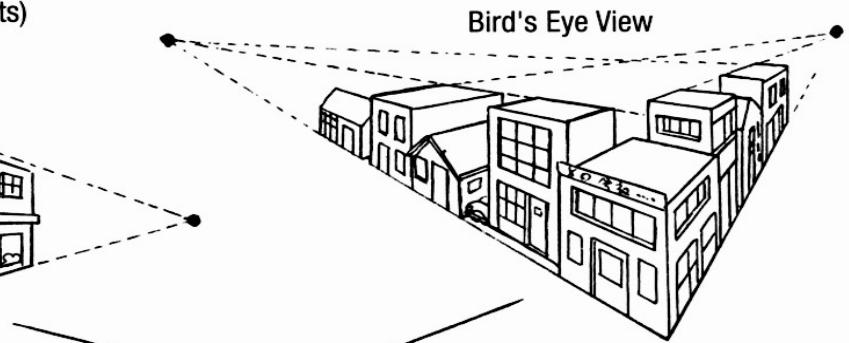
Bird's Eye View

2-Point Perspective (2 Vanishing Points)

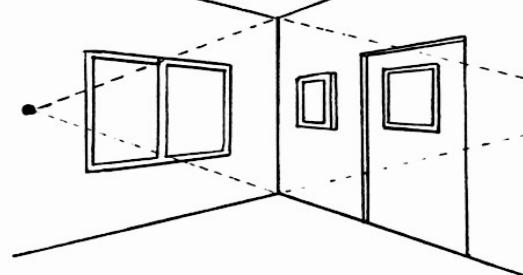
Normal View



Bird's Eye View

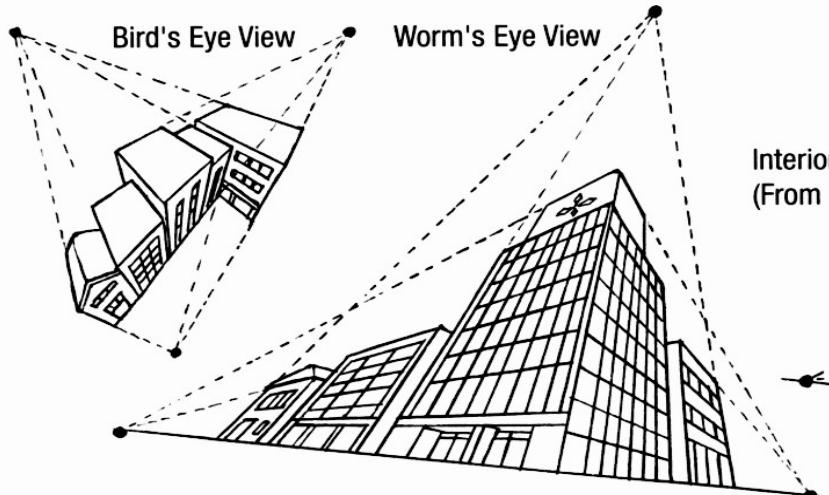


Worm's Eye View

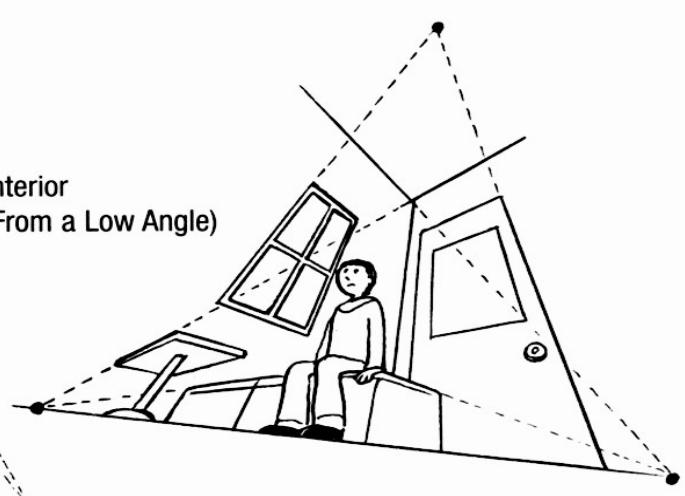


Interior (Normal View)

3-Point Perspective (3 Vanishing Points)



Interior (From a Low Angle)



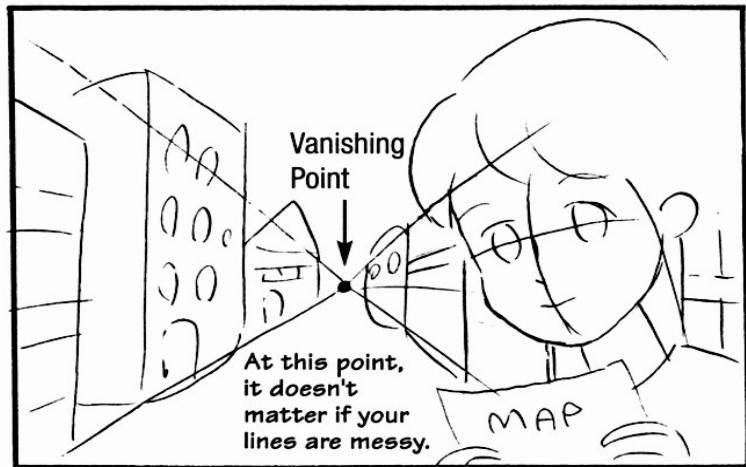
Using Perspective 2

Practice using 1-point perspective.

1-point perspective is the most commonly used. It involves the use of only 1 vanishing point, and all of the buildings' lines converge to this point or fall somewhere on the horizon line.

1

Sketch the buildings and street.

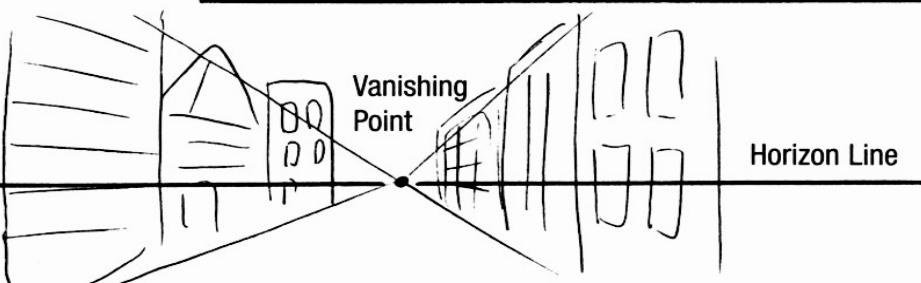
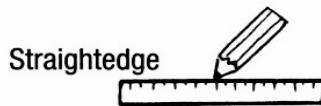


2

The point at which the roofs and street converge is the vanishing point.

3

Draw the horizon line through the vanishing point.



4

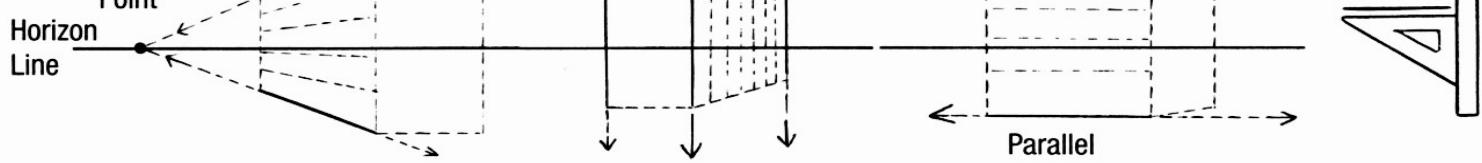
Note that all of the buildings' lines moving to and away from the picture plane converge at the vanishing point.

5

Vertical building lines should be drawn perpendicular to the horizon line.

6

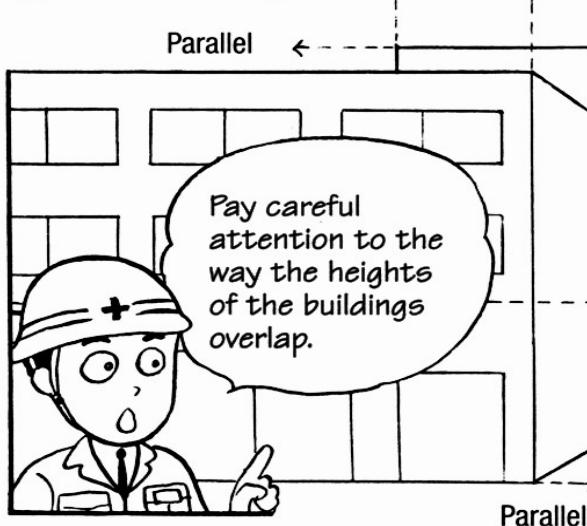
The depth lines of walls should be drawn parallel to the horizon line.



7

Bring together various different buildings.

Perpendicular



Gap between Buildings

Converging Lines

Vanishing Point

Parallel

Gap between Buildings

Perpendicular

Parallel

Horizon Line

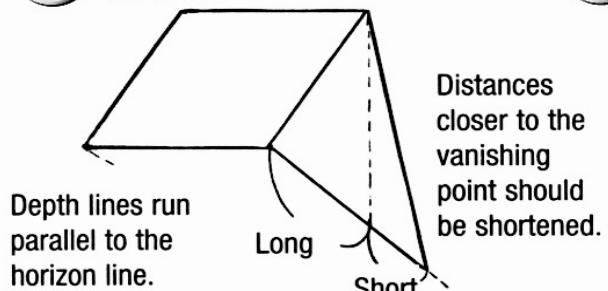
Parallel

Gap between Buildings

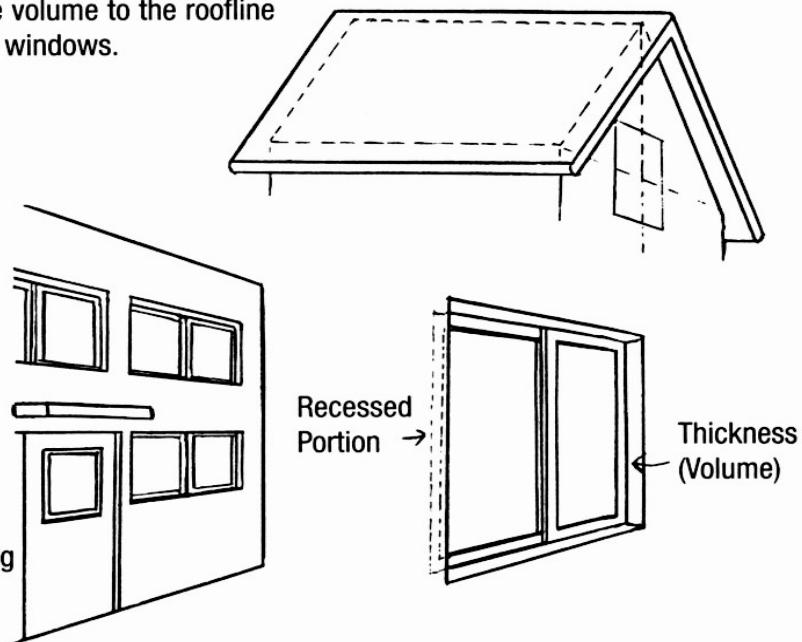
Parallel

Gap between Buildings

8 Add the roof and windows to the walls.

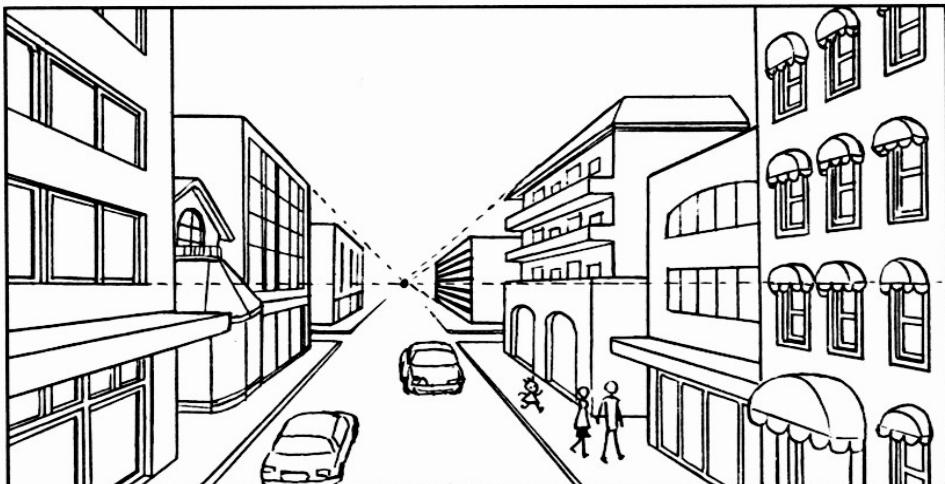


9 Give volume to the roofline and windows.



10

Ink the composition, and then you're finished!



Make the background behind the street scene faded and indistinct.



Adding mountains to the background turns the location into a mountain village scene.

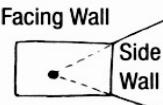
Using Perspective 3

Practice drawing an interior using 1-point perspective.

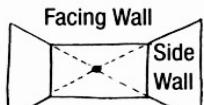
Rooms are usually rendered in 1-point perspective. When drawing, pay careful attention to lines moving toward and away from the picture plane.

1

Sketch the facing wall and side wall. Mark the vanishing point somewhere on the facing wall. When only 2 walls will be depicted, fix the vanishing point where the ceiling and floor lines of the side wall will intersect.

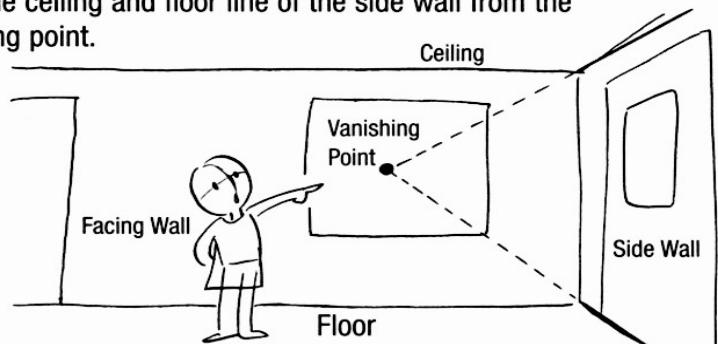


When 3 walls will be depicted, set the vanishing point around the center of the facing wall.



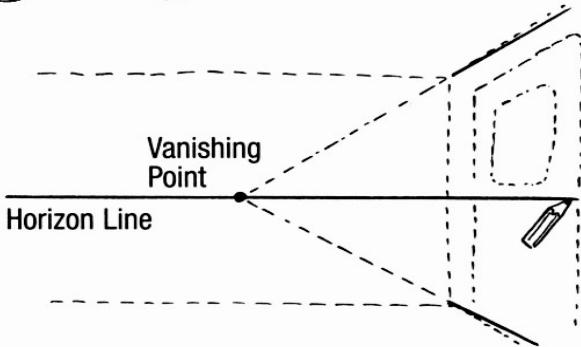
2

Draw the ceiling and floor line of the side wall from the vanishing point.



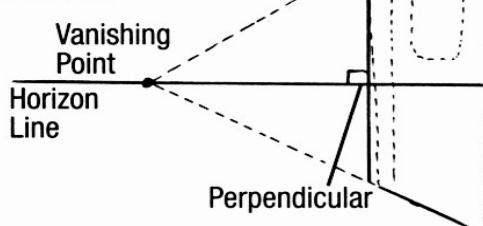
3

Draw the horizon line through the vanishing point.



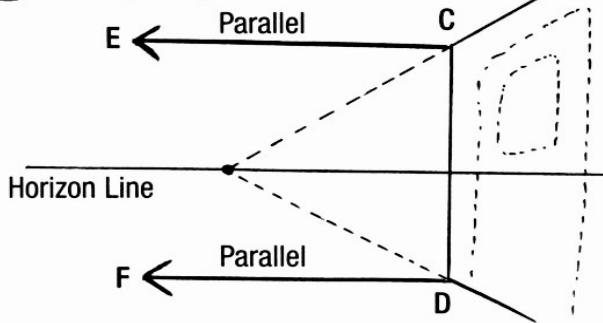
4

Draw the vertical (height) lines of the wall perpendicular to the horizon line.



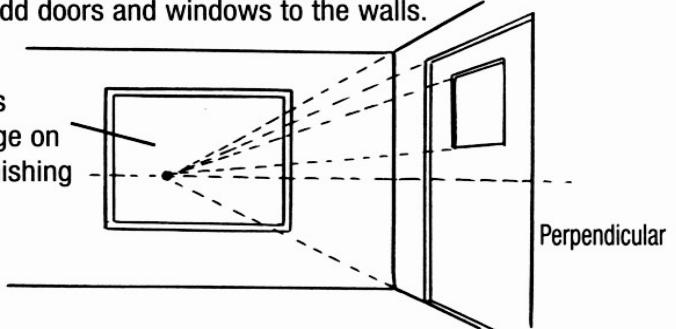
5

Draw the ceiling and floor lines of the facing wall parallel to the horizon line.



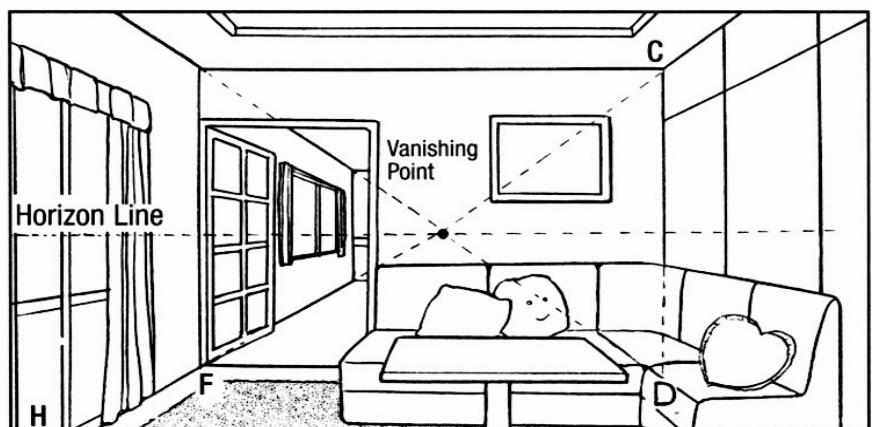
6

Add doors and windows to the walls.



Add furniture to the room.

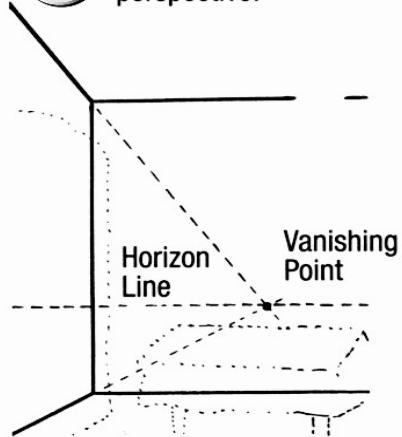
7



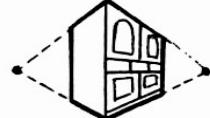
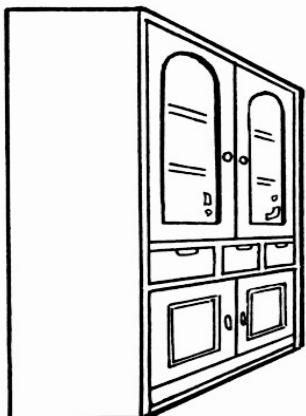
Practice drawing furniture in 1-point perspective.

Furniture and doors can also be drawn using the laws of perspective. Draw them according to how the walls and floor lie.

2 Draw the room in 1-point perspective.

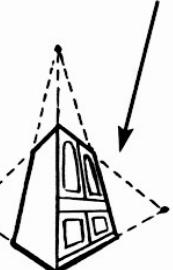


5 Draw in the furniture's detailing.

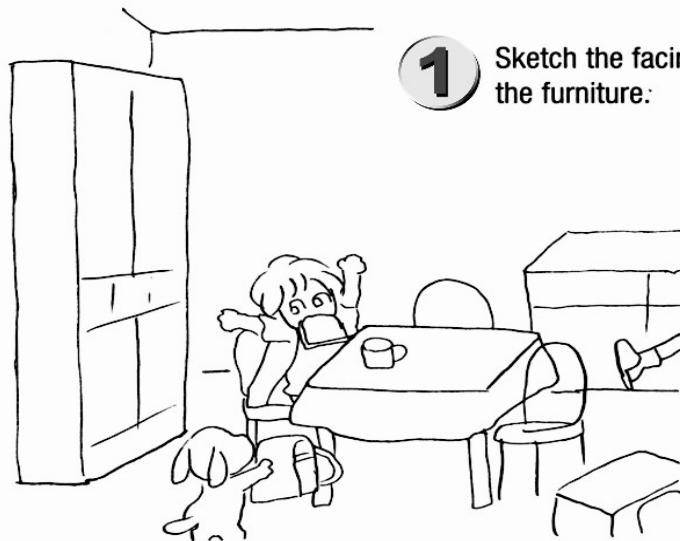


2-Point Perspective

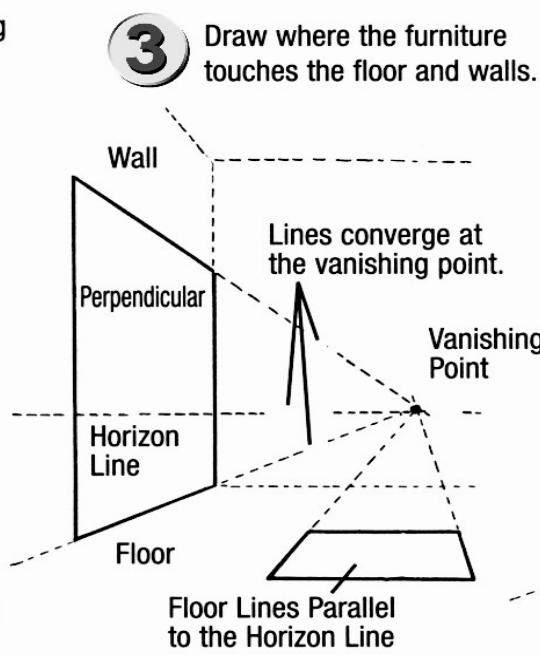
Comparison of 2-Point vs. 3-Point Perspective



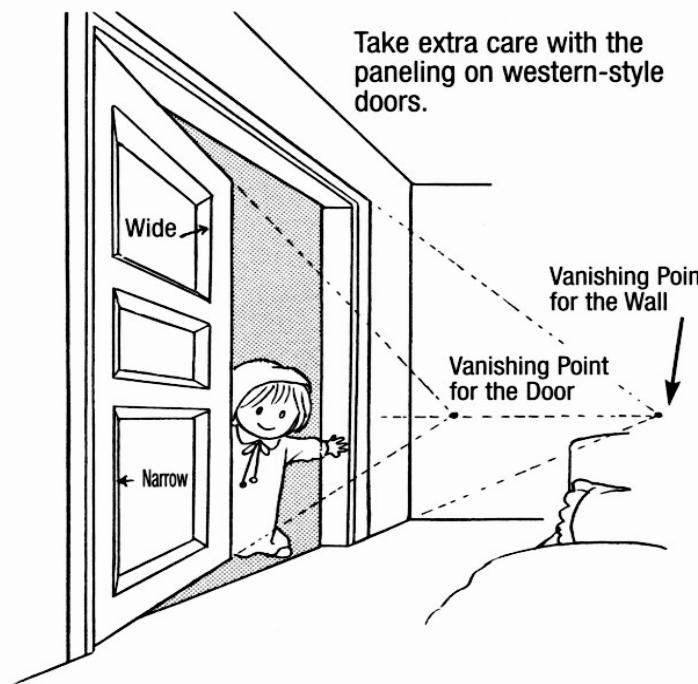
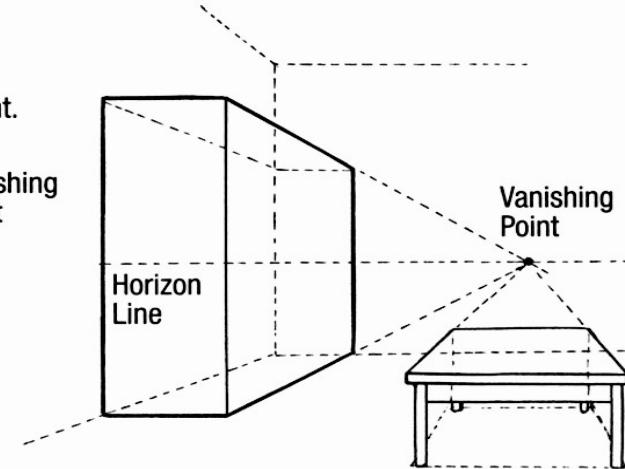
3-Point Perspective



1 Sketch the facing wall and the furniture:



4 Give the furniture height and depth.

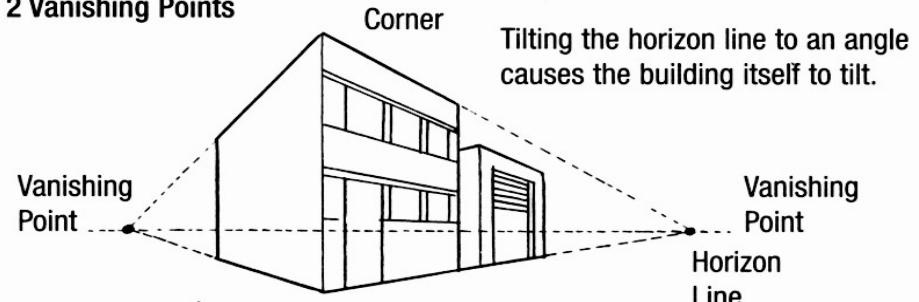


Using Perspective 4

Practice using 2-point perspective.

2-point perspective is where the impression is created that a building is viewed from its corner, causing the other 2 sides to appear to retreat into 2 vanishing points.

2 Vanishing Points



Tilting the horizon line to an angle causes the building itself to tilt.

1

Sketch a building seen from a corner.

2

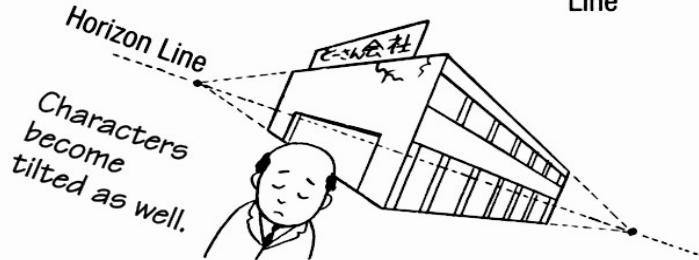
The points where the rooflines intersect with the street become designated the vanishing points.

3

Draw the horizon line through the vanishing points.

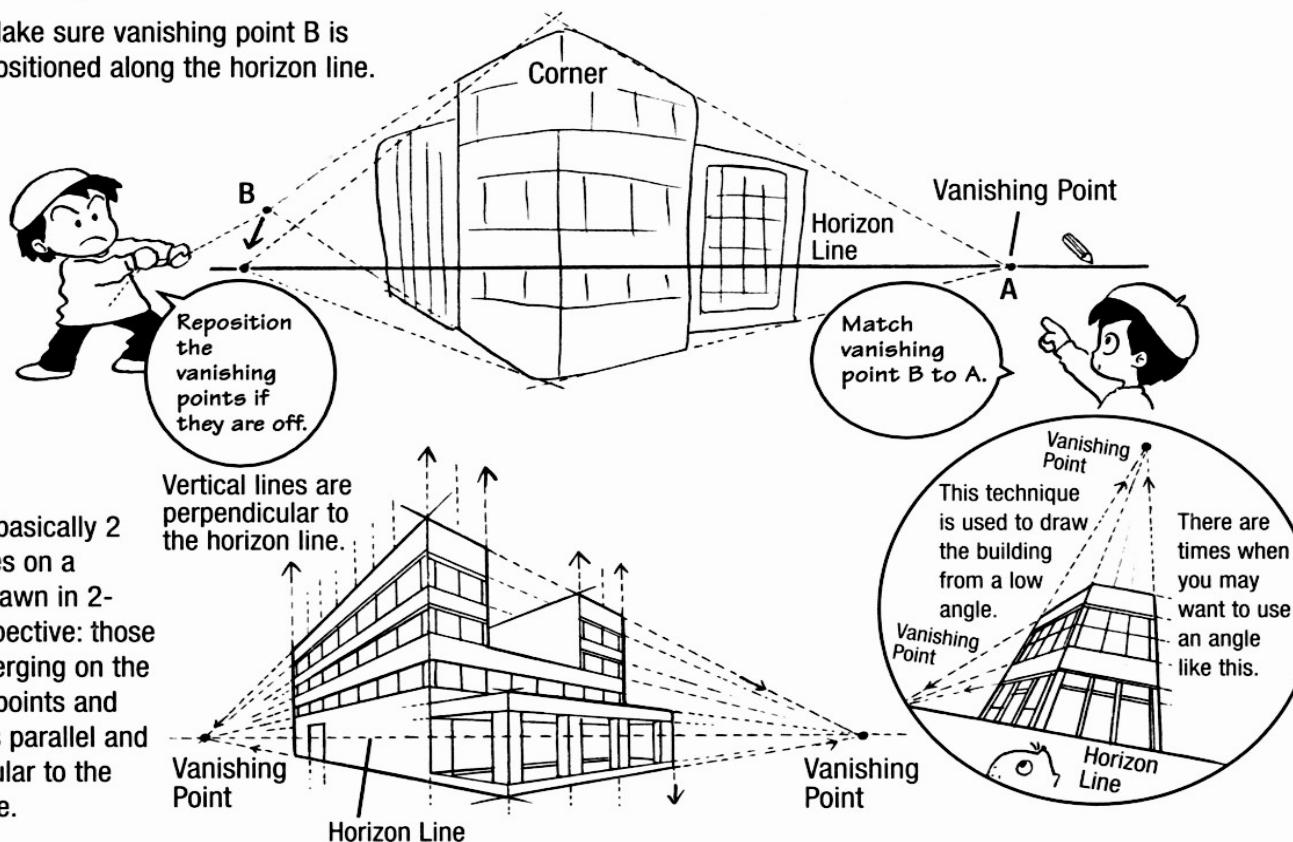
4

Make sure vanishing point B is positioned along the horizon line.



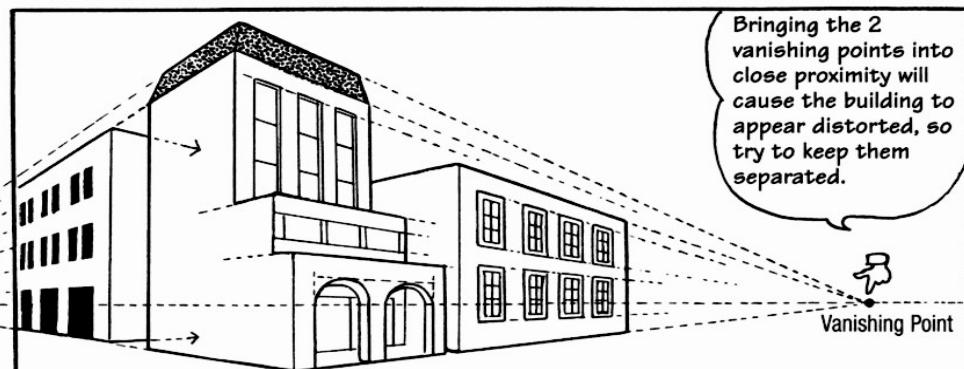
5

There are basically 2 sets of lines on a building drawn in 2-point perspective: those lines converging on the vanishing points and those lines parallel and perpendicular to the horizon line.



6

Finished!

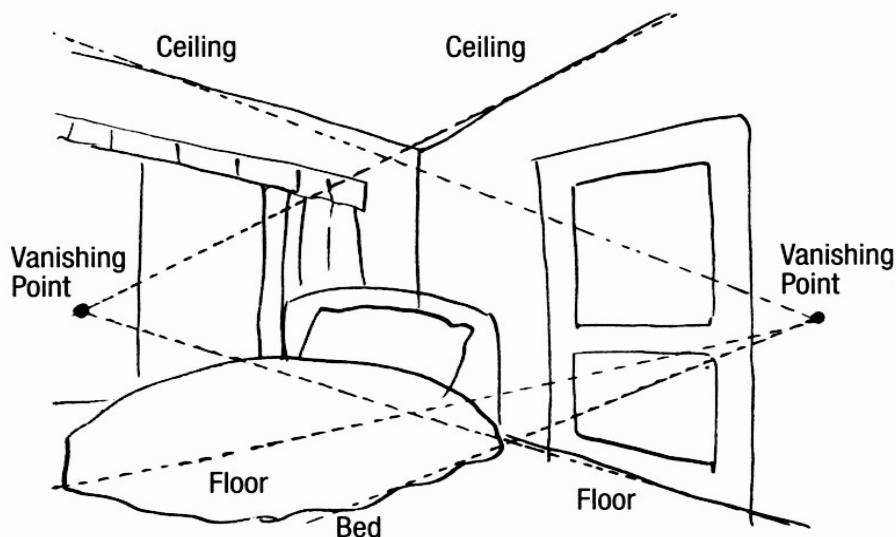


Practice drawing an interior using 2-point perspective.

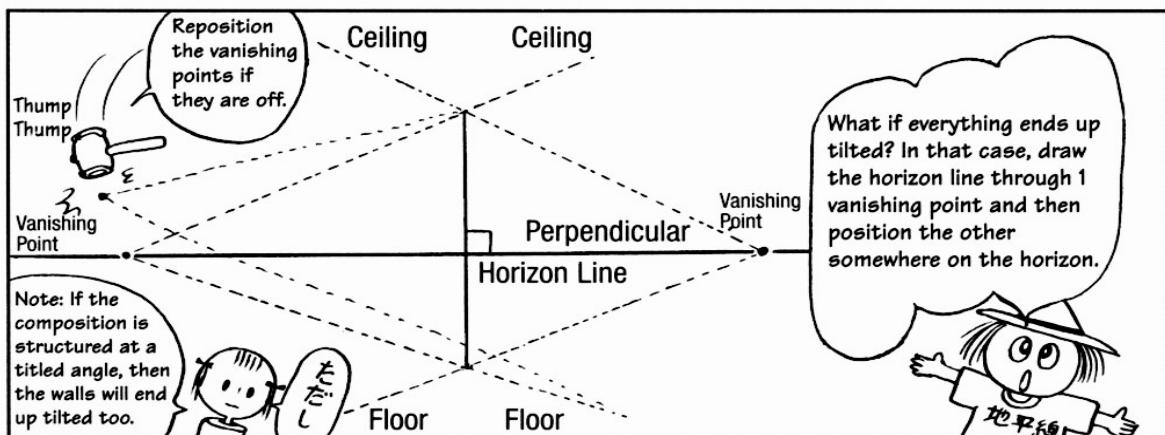
1 Draw a corner view of a room, sketching in the walls and windows.

2 Extend the ceiling and floor lines until they intersect. These junctions become the vanishing points.

3 Connect the vanishing points with the horizon line.



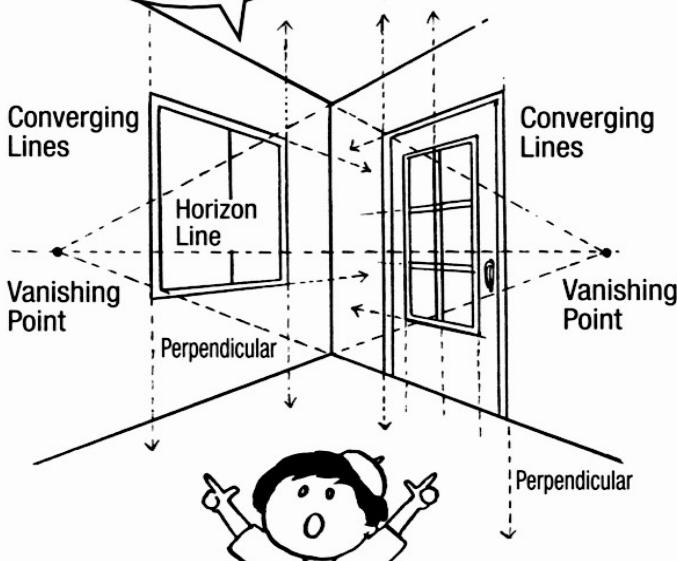
4 Draw the vertical (height) lines of the walls perpendicular to the horizon line.



When you make your own drawing, make sure the vanishing points are separated more than the ones in this figure, ok?

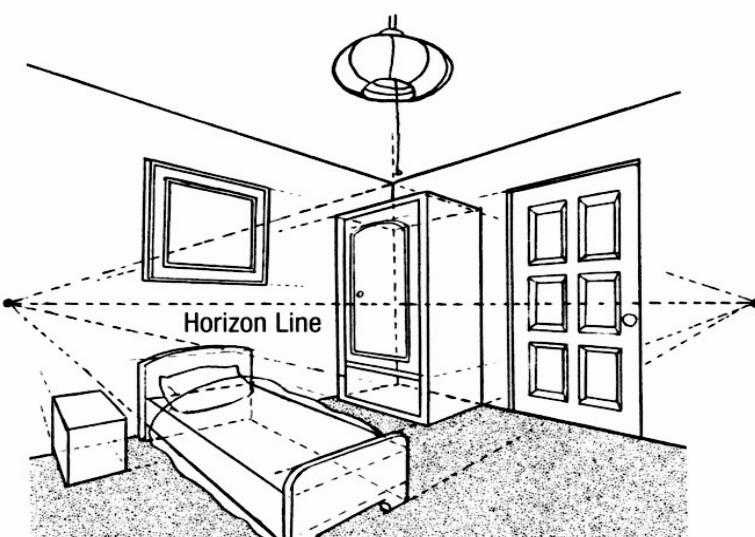
5

Only the vertical lines are drawn perpendicular to the horizon line. All other lines converge on the vanishing points.



6

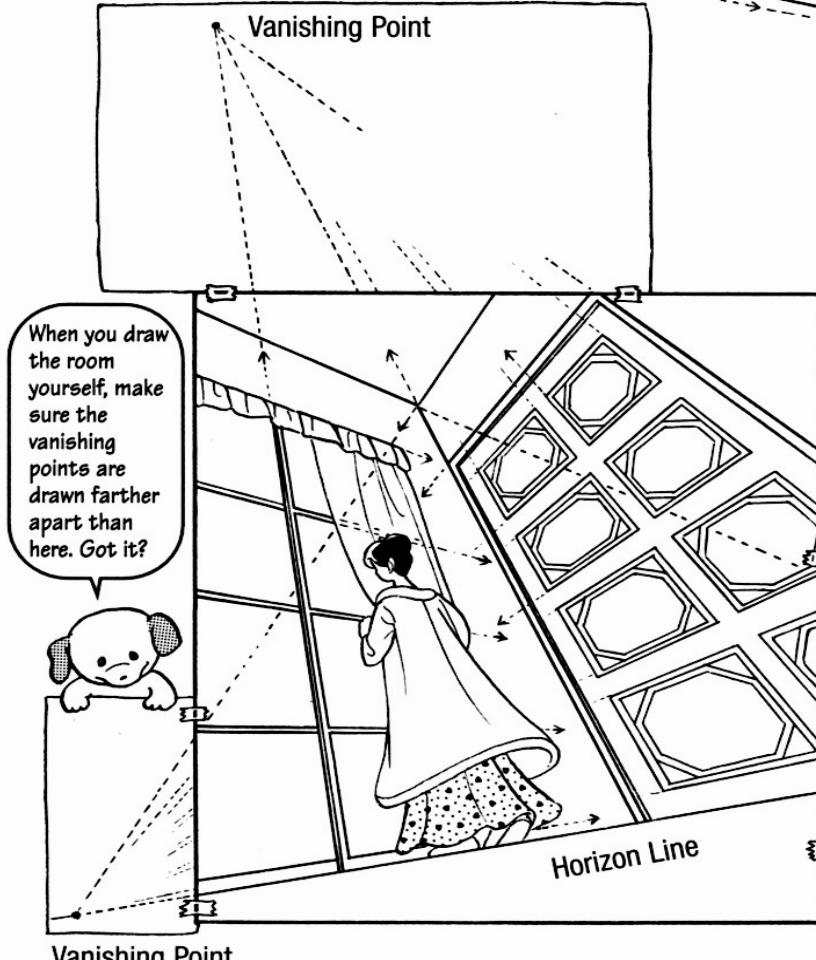
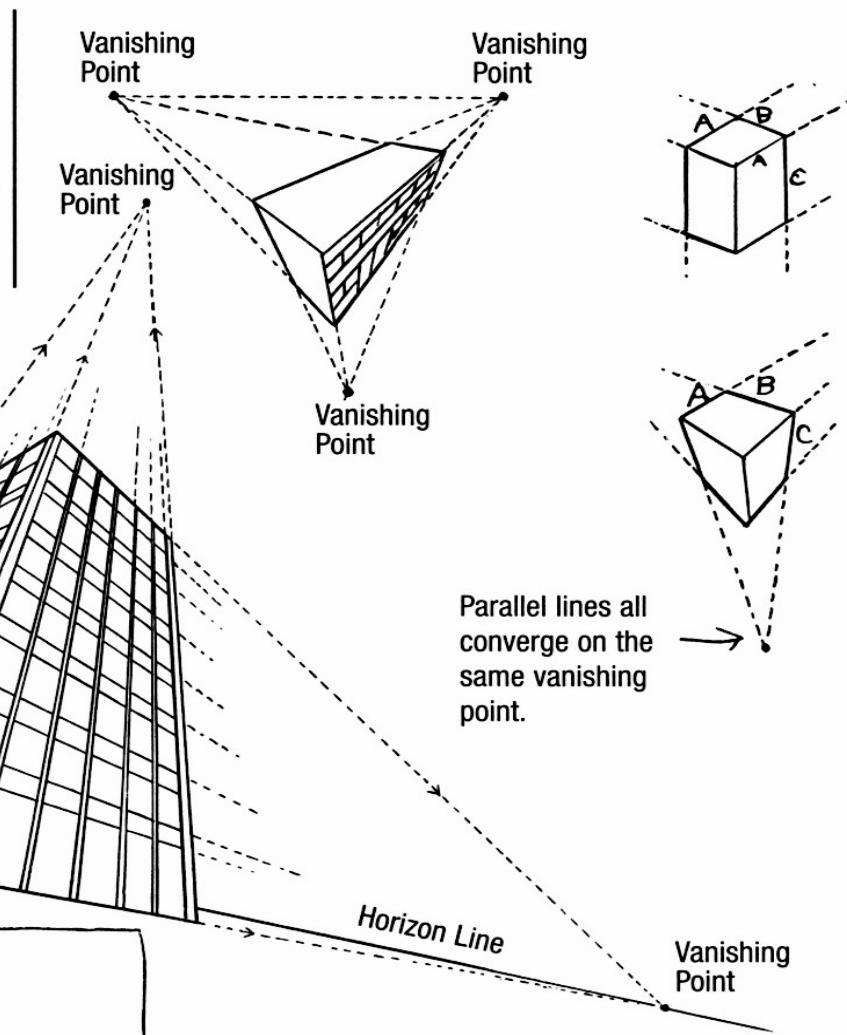
Add in the furniture to finish.



Using Perspective 5

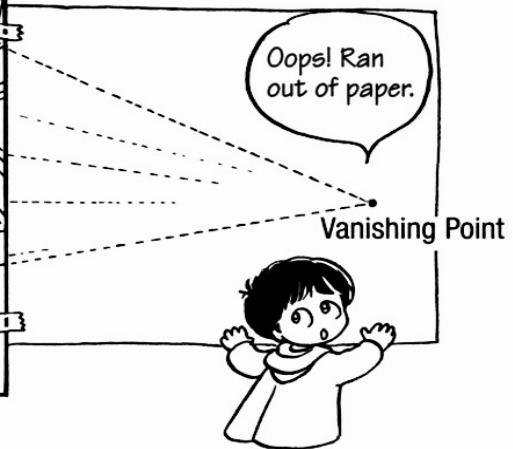
Practice using 3-point perspective.

3-point perspective is usually used to depict a worm's eye view (ground-level perspective) or a bird's eye view (overhead perspective). Lines of height, width, and depth all converge on 3 vanishing points.



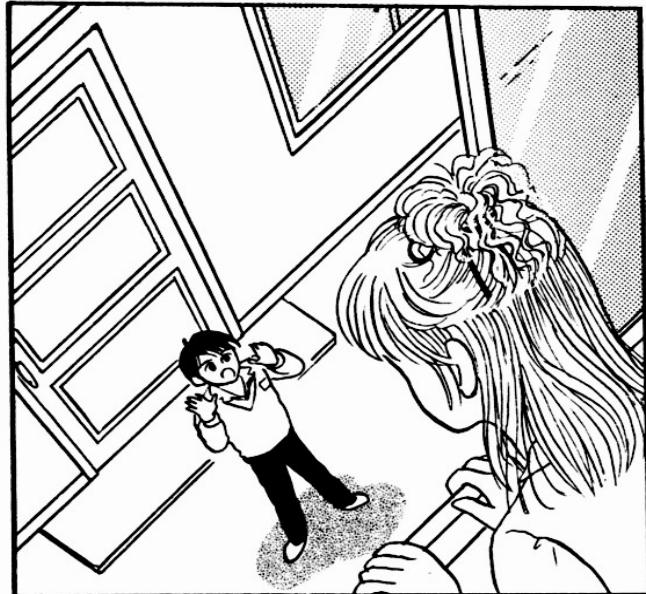
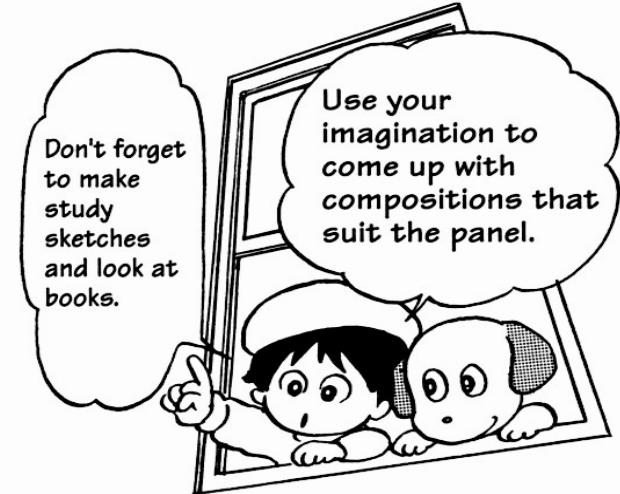
Drawing interiors

When a room is drawn in 3-point perspective, lines are drawn toward the 3 vanishing points. Take careful note in that if the room is drawn from a worm's eye view, then figures will also be viewed from floor level.



Combine characters with settings drawn in perspective.

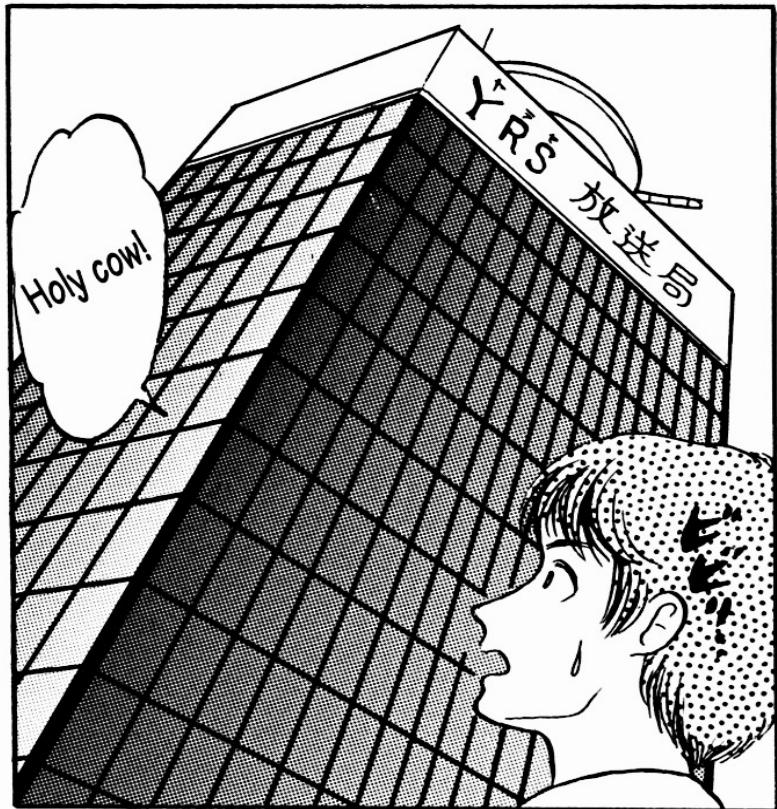
Placing characters amongst buildings will give your artwork a greater sense of depth.



Include only the door and window, adjusting the height of the figure to the door.



Have figures extend outside of the panel.



Combine a close-up of a character with a partial view of a building.

A very long line



This figure still shows use of just 1-point perspective.



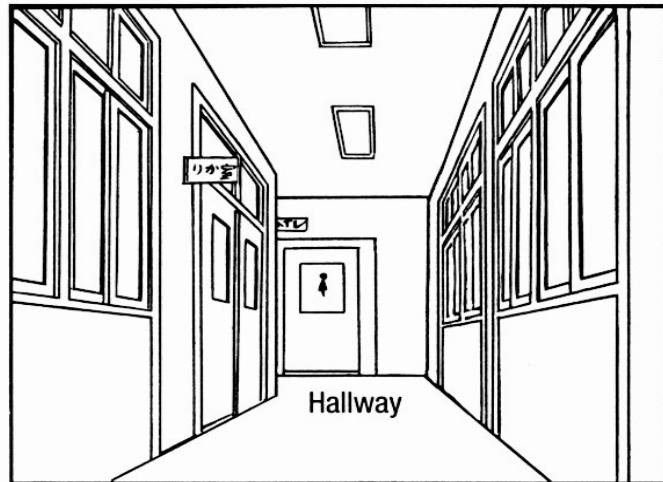
Drawing Buildings with People

School Scenes

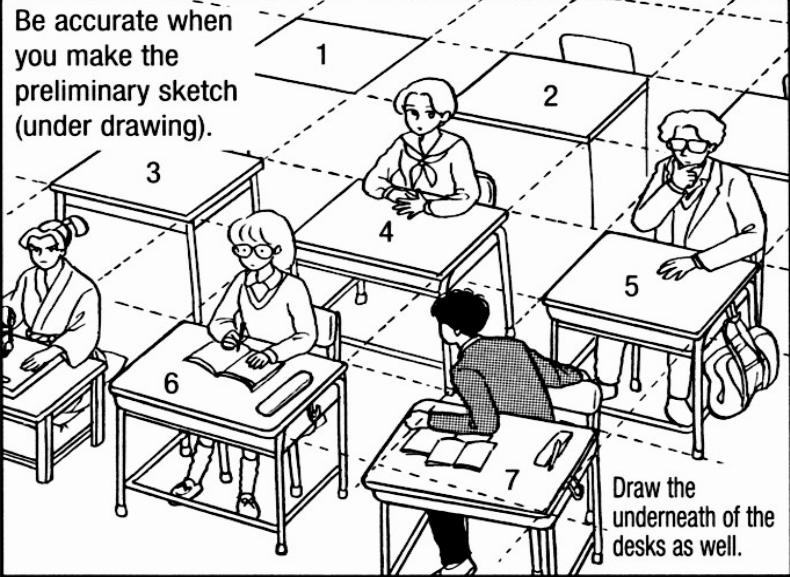
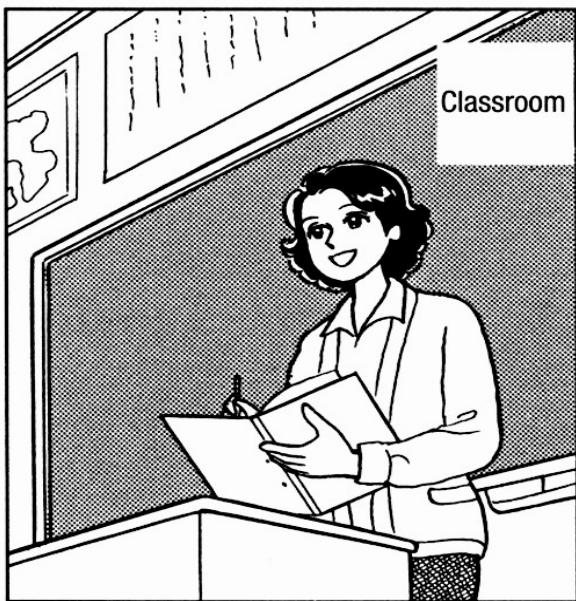
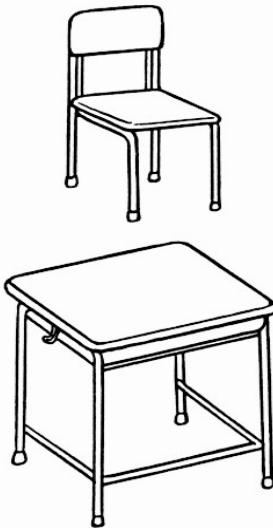
To suggest a school, draw the school entrance gate. This will allow you to indicate whether it is an elementary school, high school, or otherwise in one fell swoop.



School backpacks make excellent drums! (Tee hee)

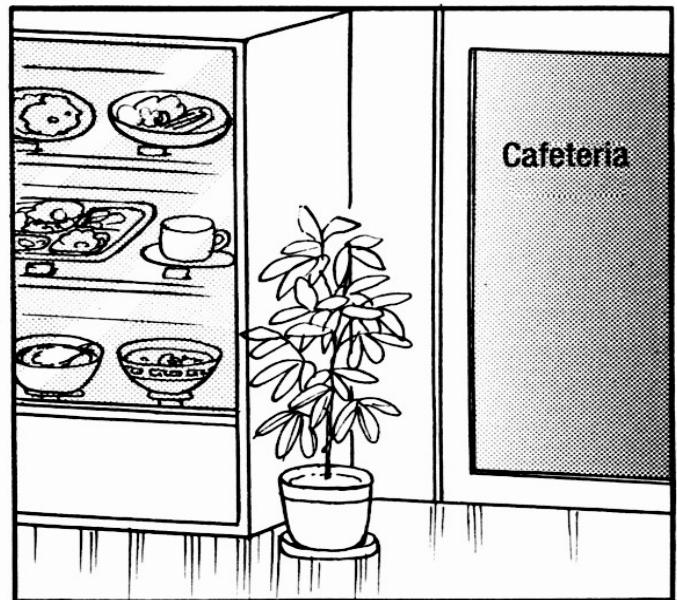
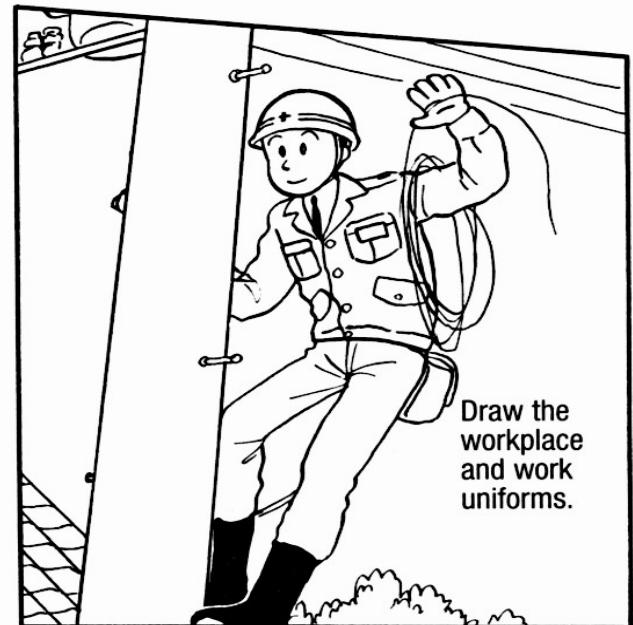
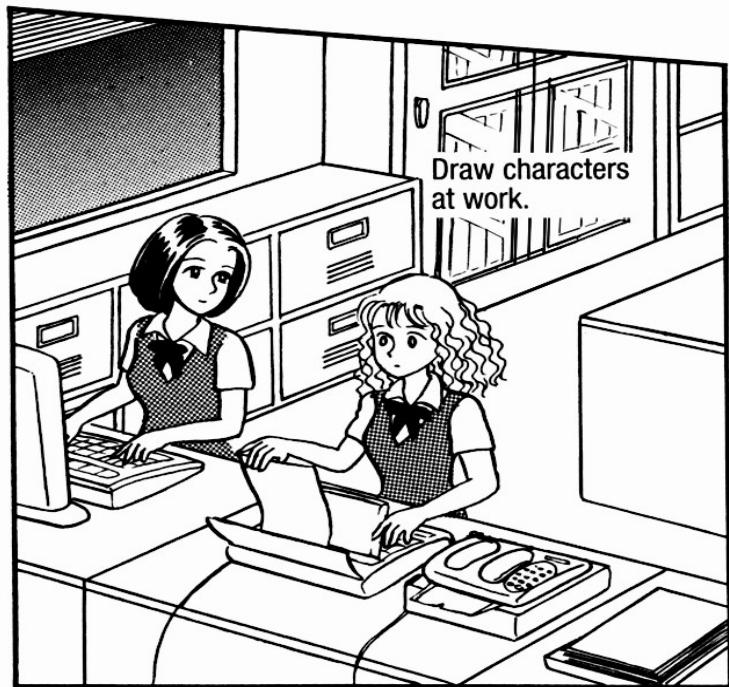
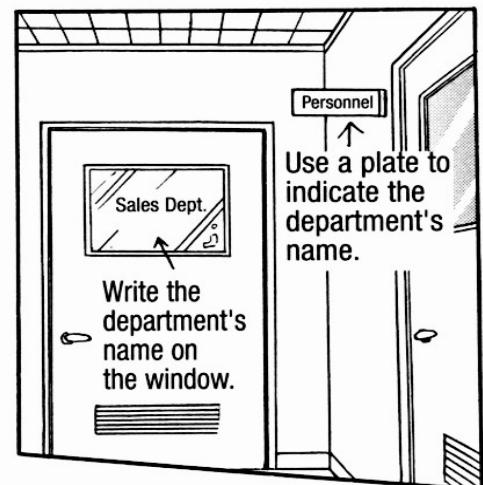
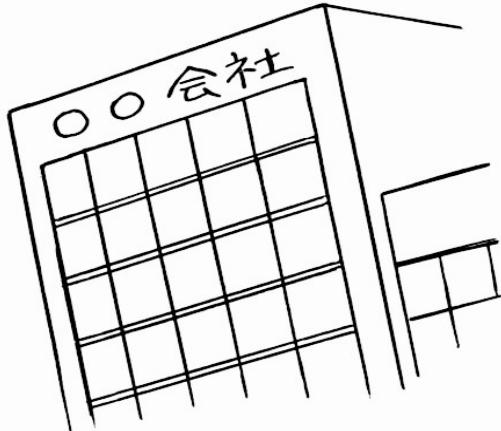


Chair and Desk



Workplace scenes

Making good use of signs is also great for distinguishing between different work venues. To get an idea of specific designs, either take a few reference pictures yourself, or go to the library and take a gander at a few books.



Low and High Angles 1

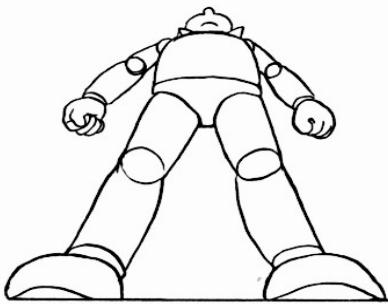
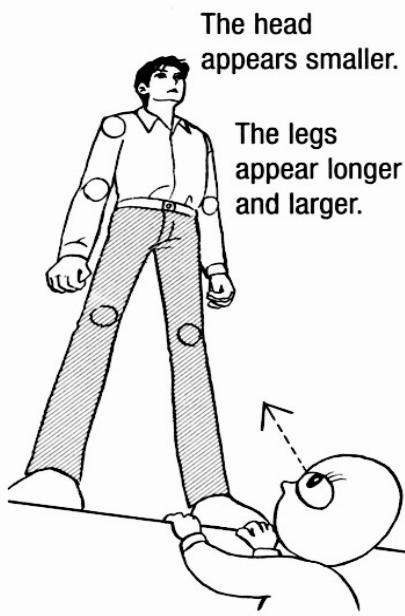
Take a look at figures from low and high angles

The overall balance of a figure changes depending on whether it is viewed from a low or high angle.

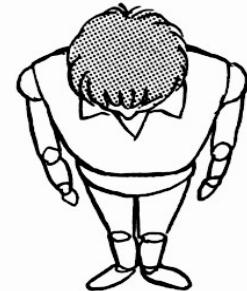
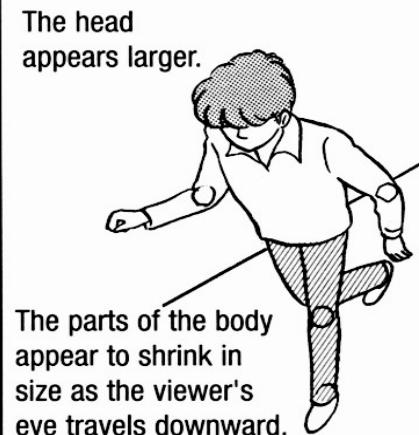
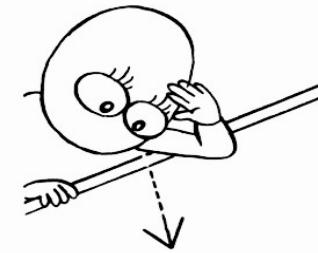


Warning: Showing the undies of adult men and women is a definite no-no.

Low Angle (Looking Up from a Low Angle)

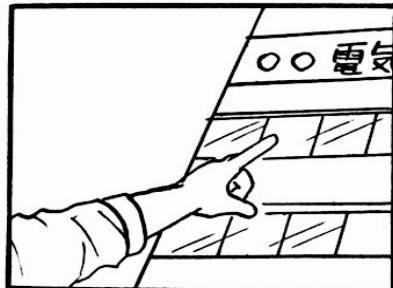


High Angle (Looking Down from a High Angle)

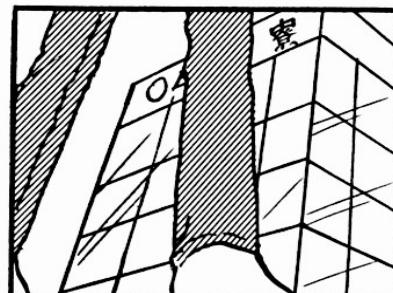


Backgrounds with low and high angles

Perspective, whether it be from a high or low angle, affects the appearance of buildings and other background elements along with their character inhabitants. Practice using perspective techniques.



A Scene with Just a Hand



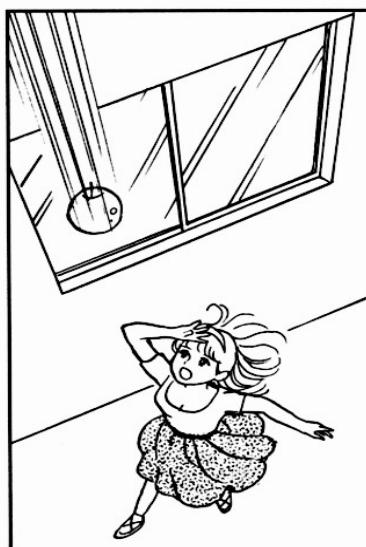
A Scene with Just the Legs

Background Seen from a Low Angle

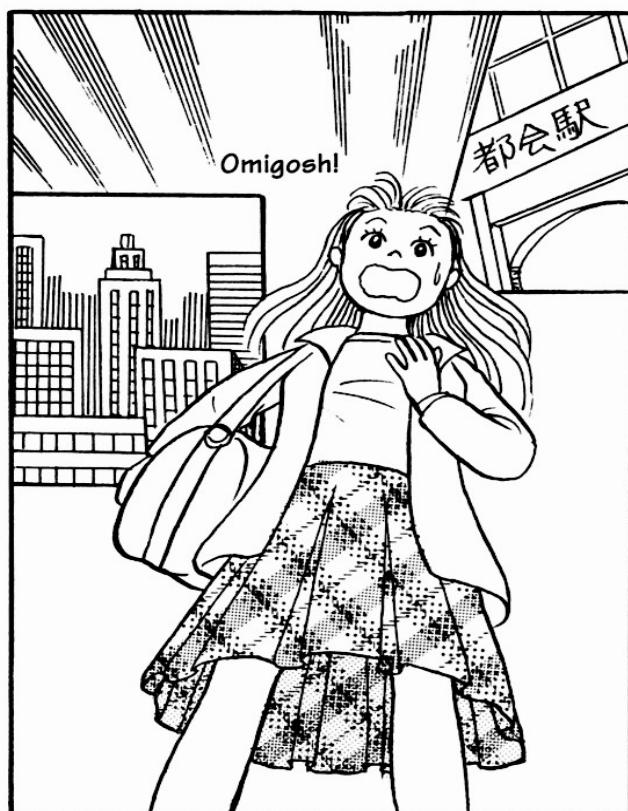
Use this in scenes where the lead character is preparing to "face the future," or other such scenes requiring impact.

Background Seen from a High Angle

Use this when changing scenes and showing a character's entire figure within a single, small panel.



The human figure may be rendered in 2-point perspective as well.



When not including buildings within a background, another option is to cut out the backgrounds of other panels and include them in the target panel.

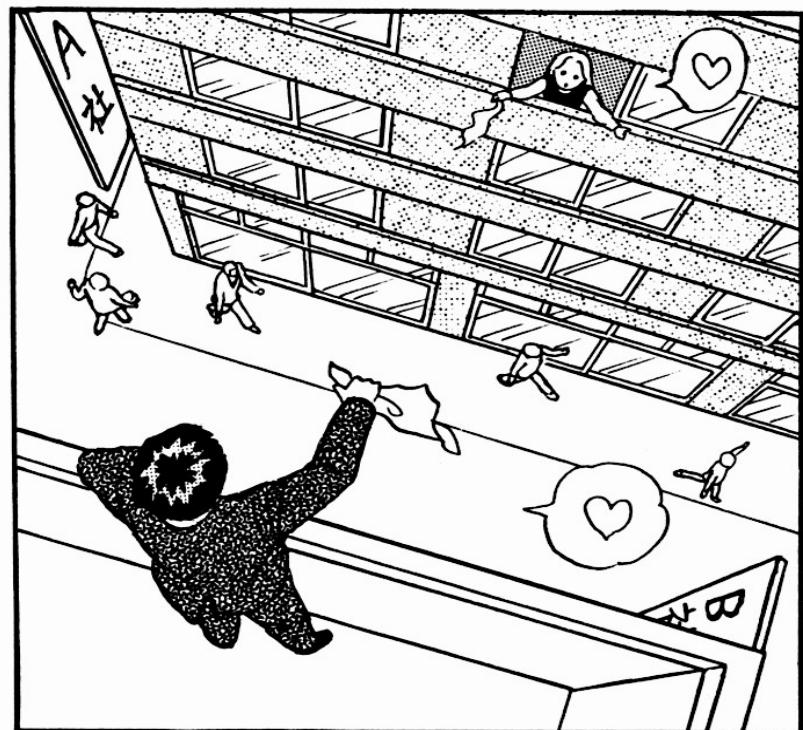
Low and High Angles 2

Buildings and people in low or high angles

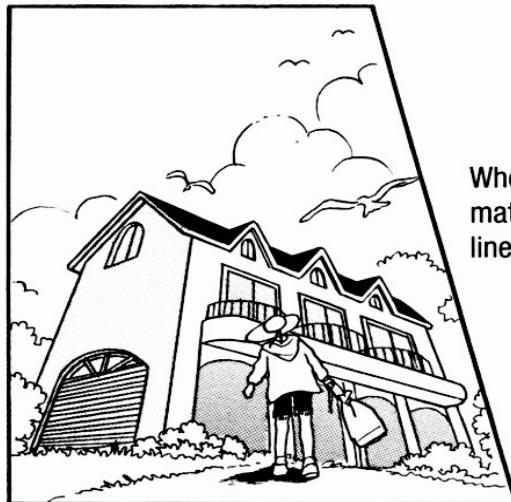
When buildings are shown at a low or high angle, the composition of characters appearing in the panel must also be modified accordingly.



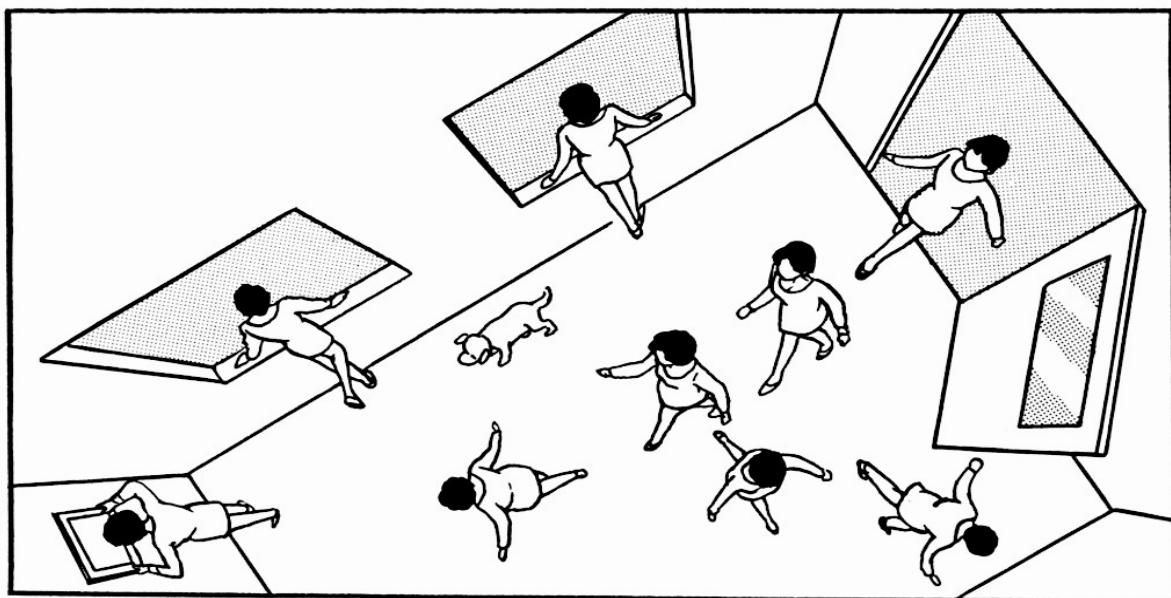
A character close-up



Figures at ground level appear small.



When including an entire figure, match the feet to the horizon line.



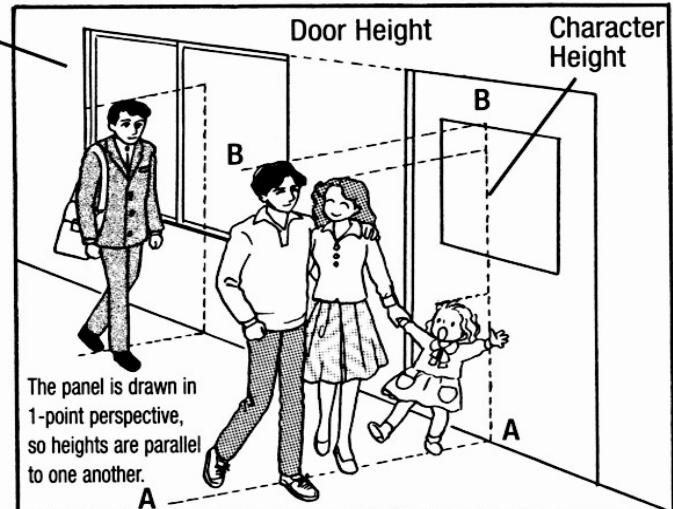
When a building is shown from an overhead perspective, people are seen from that angle as well. Take careful note of how figures appear according to their position.

Points of attention when drawing buildings and people

When using perspective to draw buildings, pay careful note to figures' heights: adjust figures' heights according to the sizes of doors and peripheral objects..



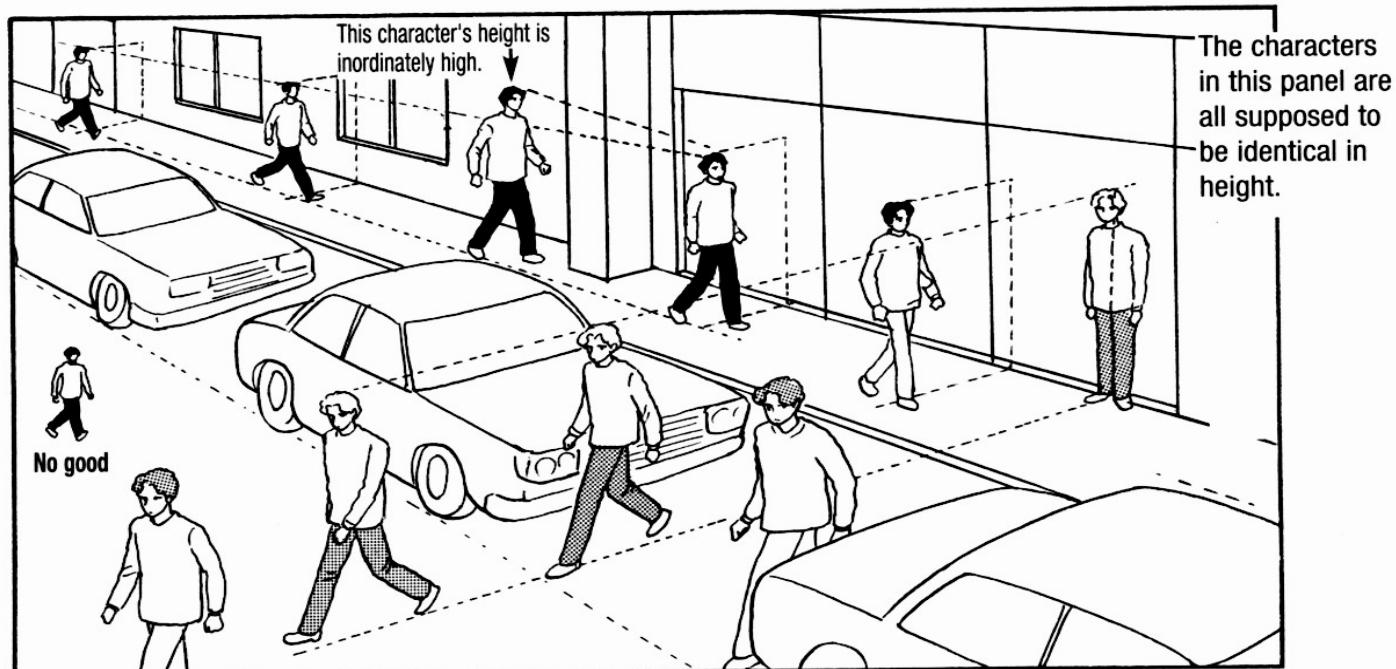
Windows can also be used to adjust a character's height.



Adjust characters' heights according to door sizes.



Use the laws of perspective to determine character sizes. Far figures should be drawn smaller.



Compare the sizes of the buildings, people, and cars when drawing.

If you have made an error that you cannot fix in a jiffy with white poster paint or something similar, then try cut and paste. Cut out the area requiring correction and substitute it with a replacement drawing. Attach the replacement piece to the back of the original copy with adhesive tape, and do any necessary touch-ups with white poster paint, etc.

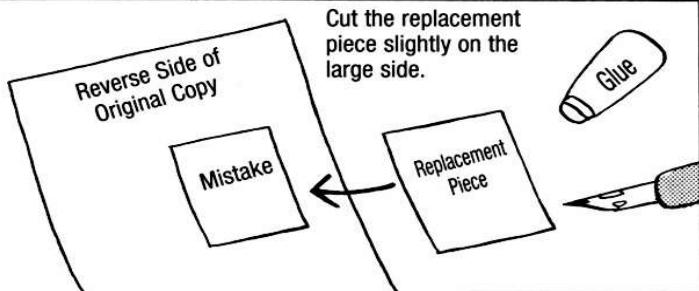
Cut and Paste



Cut and Paste Step I: Basic Cut and Paste

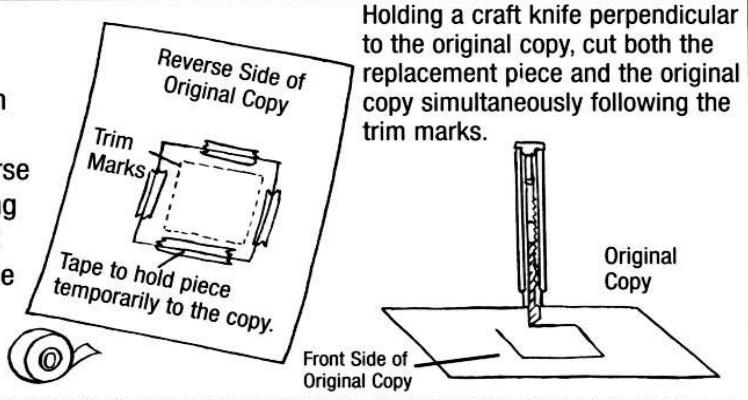
and Paste

Cut a piece of paper slightly larger than the area to be replaced, attach it to the original copy, and redo the drawing.

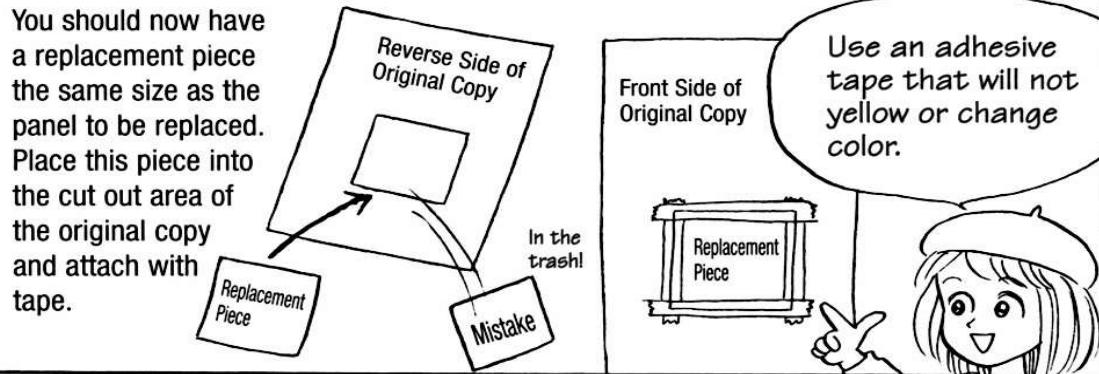


Cut and Paste Step II

Copies to be submitted for publication must have as clean a finish as possible. Attach a replacement piece to the reverse side of the original copy, cutting it slightly larger than the panel to be replaced. Attach the piece with removable tape.



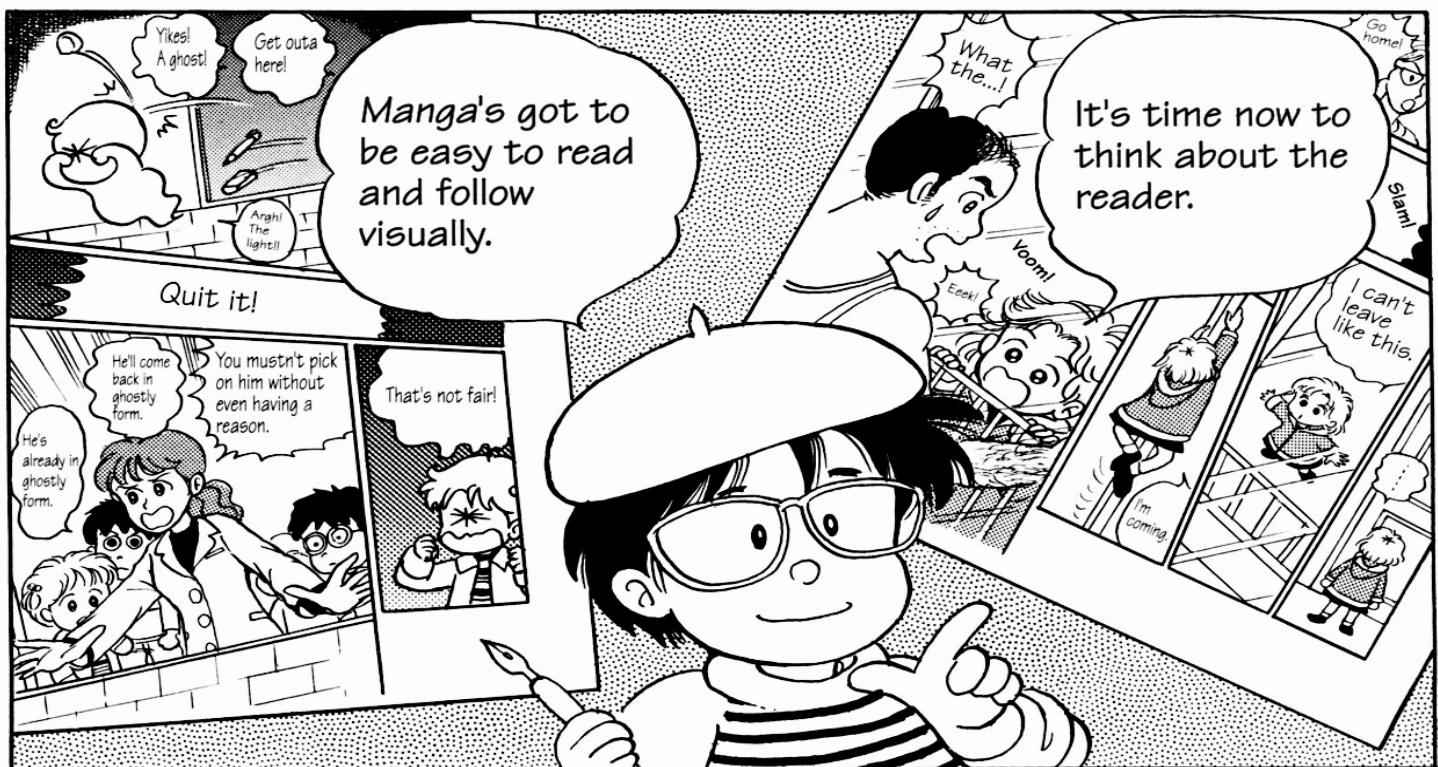
You should now have a replacement piece the same size as the panel to be replaced. Place this piece into the cut out area of the original copy and attach with tape.



Chapter 6

Creating Well-composed Manga

Sloppy *manga*, no matter how well drawn, is just not appealing. It is critical that *manga* be visually easy to follow. In this chapter, we discuss how to draw *manga* so that it will be easy to read, panel design, and other important topics.

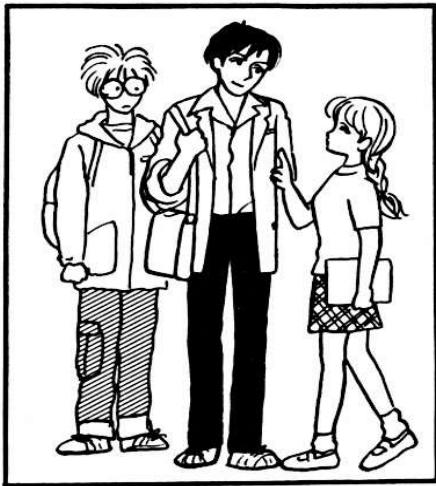
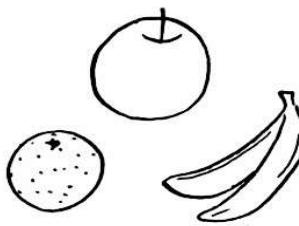
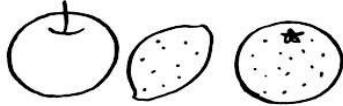


Compositions 1

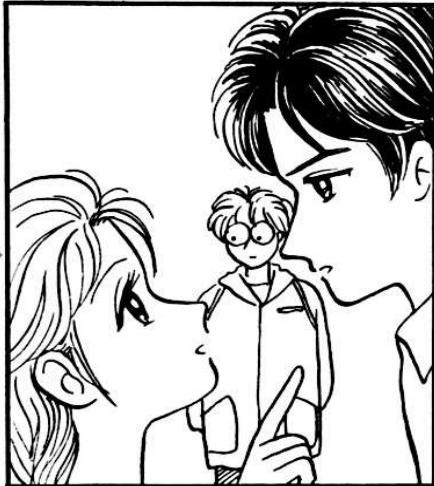
Use a little ingenuity with compositions.

Even if your panel is well composed including both a background and characters, if the panels always feature characters similarly posed, then your overall work will be monotonous. Add variety to your compositions and show care toward maintaining your readers' interest.

E.g. Add a little variety to your compositions.



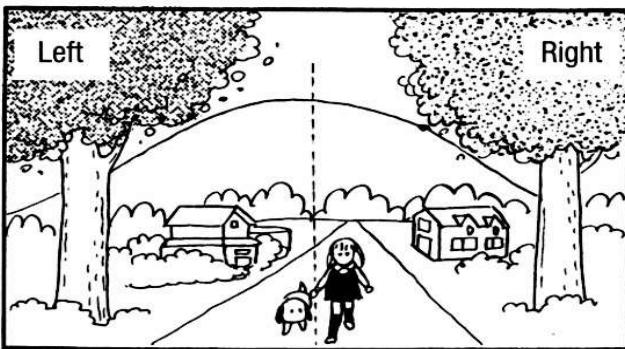
Ordinary composition



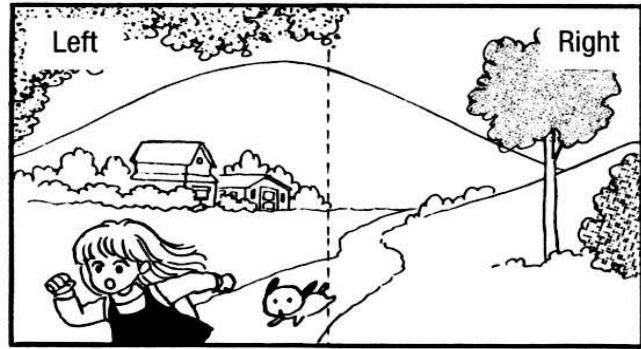
Overlap figures and enlarge those close to the picture plane.



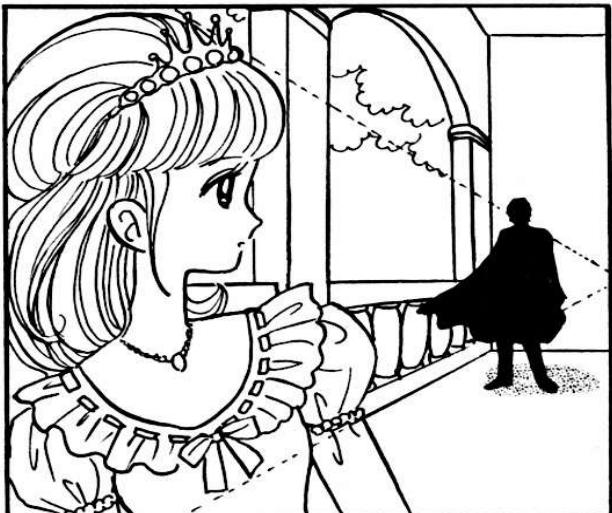
Low angle composition



Symmetrical composition



Adjust the composition's right to left balance.



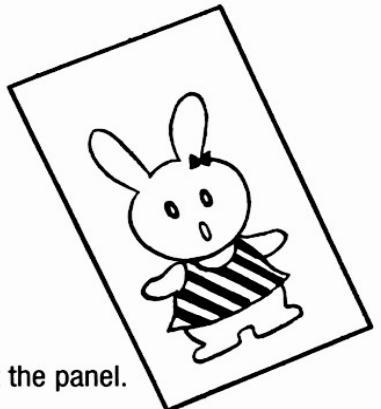
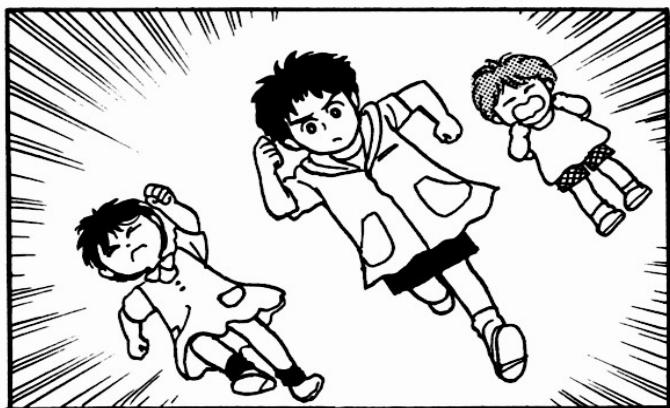
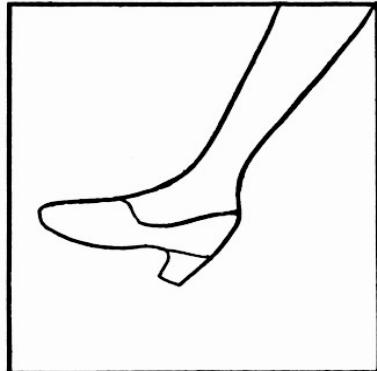
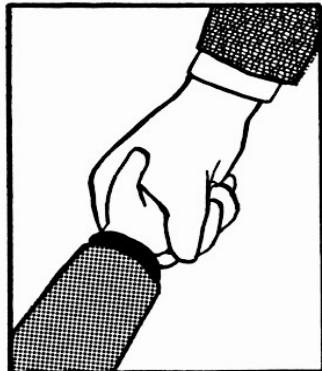
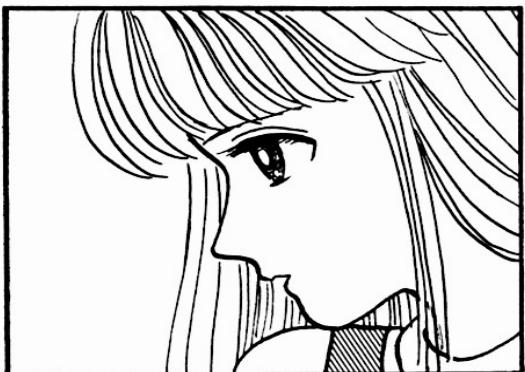
Triangular composition



Circular composition

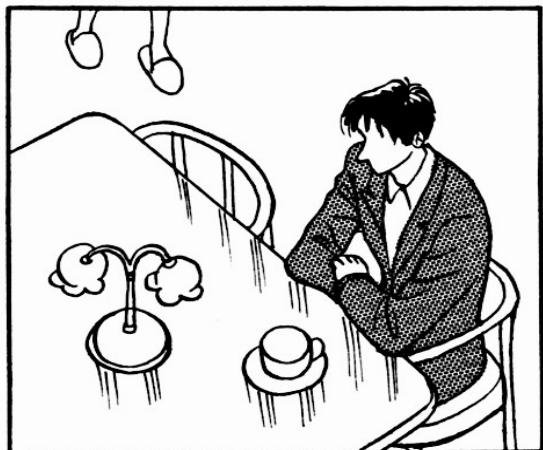
Assorted Compositions

Angled Compositions



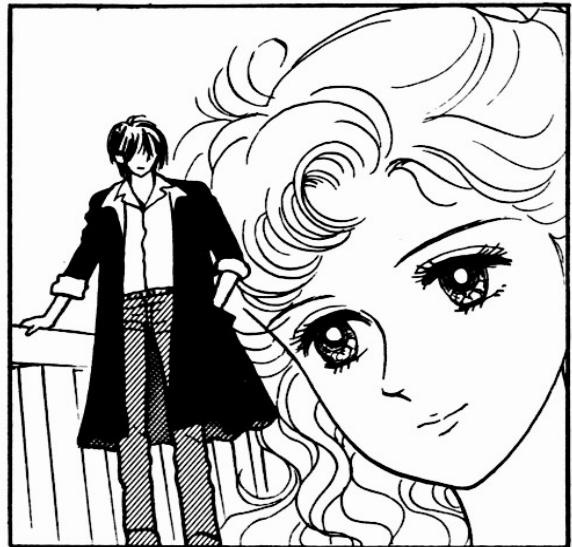
Tilt the panel.

Suggest speed by drawing the characters at an angle.

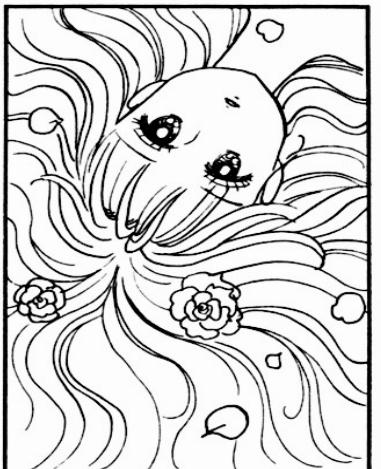


Shift the panel's focus to one side.

Strategically position close-ups together with long shots.



Increase the feeling of speed by tilting a figure against special effect lines.



Compositions 2

Tell the story through pictures.

Story manga requires that the questions "When?" "Where?" "Who?" and "Did what?" be skillfully addressed.

Consequently, the artist must suggest as much as possible of the scene visually, answering these questions for the reader, while using his or her ingenuity to keep the reader interested.

Don't think about when and where in your head. Just draw it naturally. Here is a possible way of handling it.



When:

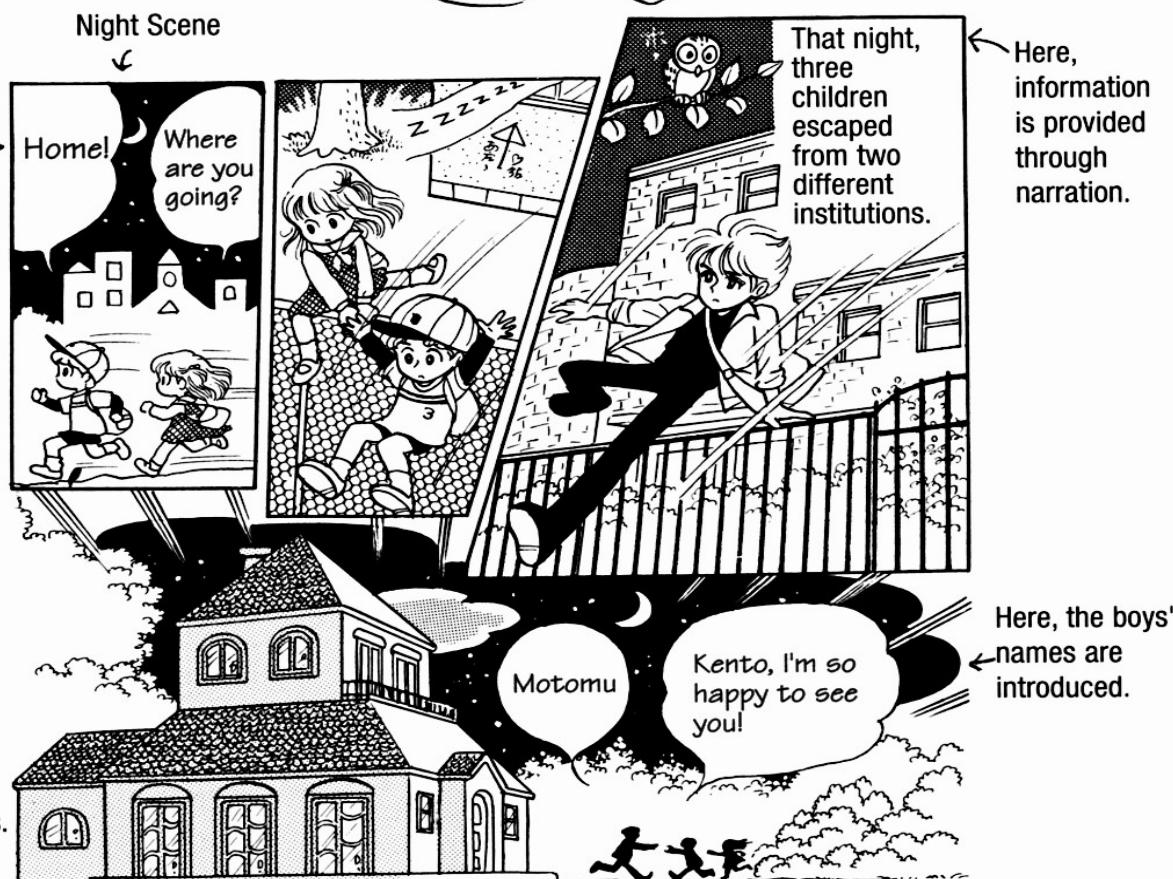
While watching TV, while at home alone, while studying, while on the phone, while eating, while drinking, while waiting, while getting angry at someone, yesterday — any sort of time is acceptable

Where:

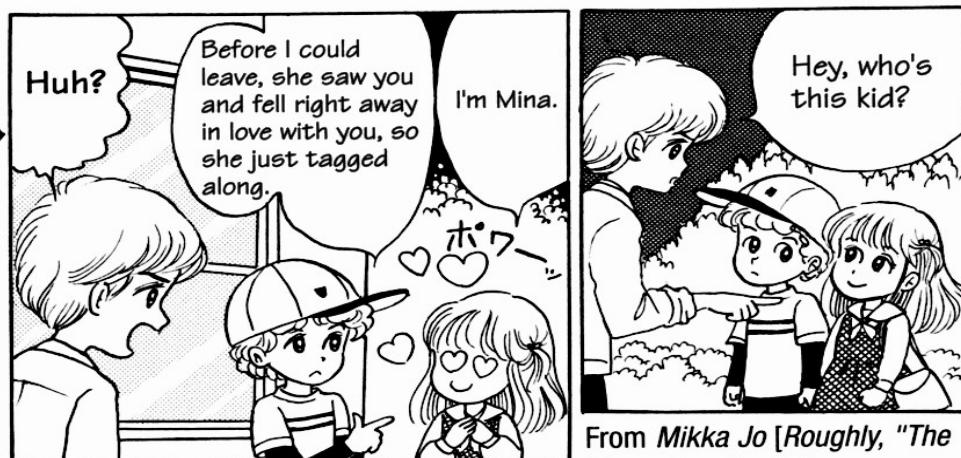
At home, inside a car, on the stairs, on a boat, by a window, under a bridge, in a tree, lost on a road somewhere, in bed, on the toilet, inside a store, at a desk.

Sample

Here, the characters' lines → provide the reader with information.



Rather than having the girl blurt out that she is in love, have another character verbalize this.

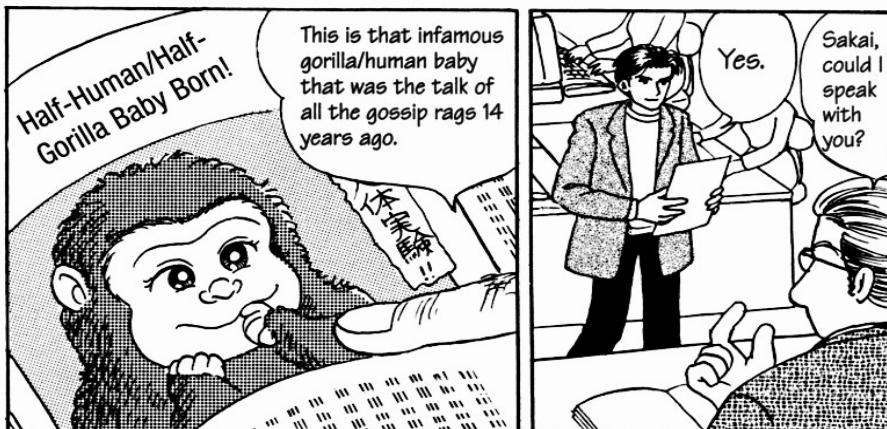


From Mikka Jo [Roughly, "The Three-Day Castle"]

A sign indicates that the location is a publishing company.



Here, a magazine article introduces the creature, Fumfum.



Spoken line

The dialogue indicates the characters are a department chief and a staff member.

Just when the reader thinks Sakai is a straight-laced character, it is revealed that he's a bit of a lech.



Here, information is given through character lines.

So, this seems like Sakai will be covering this story.

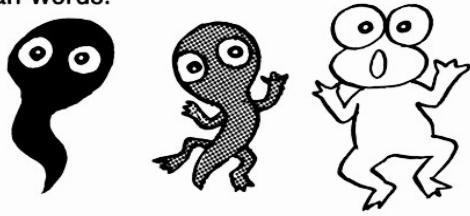


Just illustrate this information instead.



Too much written information will just tire the reader. Instead, show this information visually, maintaining a fast pace to the scenes, while simultaneously not compromising the flow of the story.

Show changes through pictures rather than words.

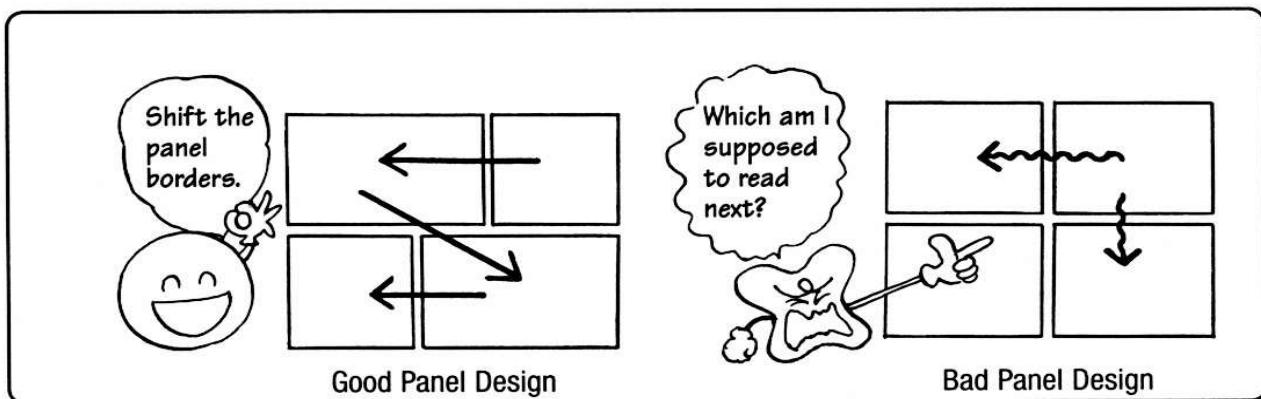
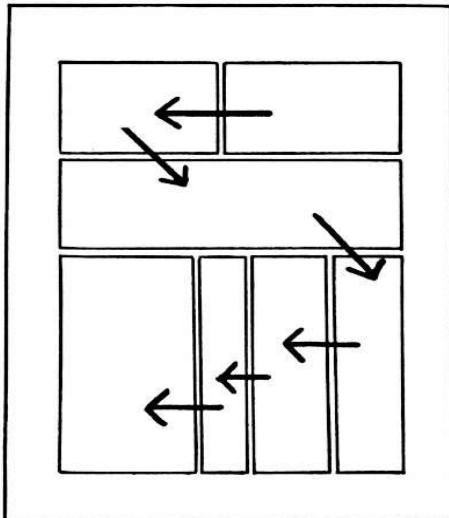


Panel Design

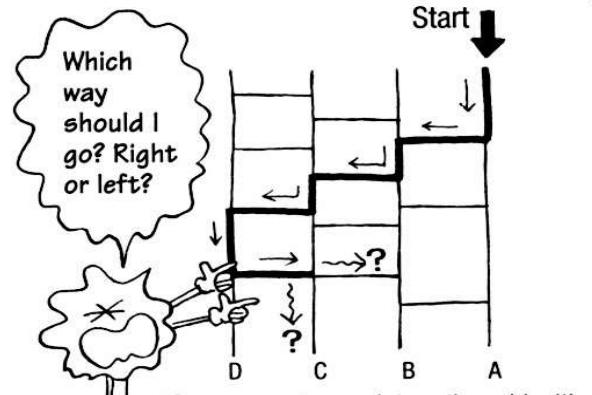
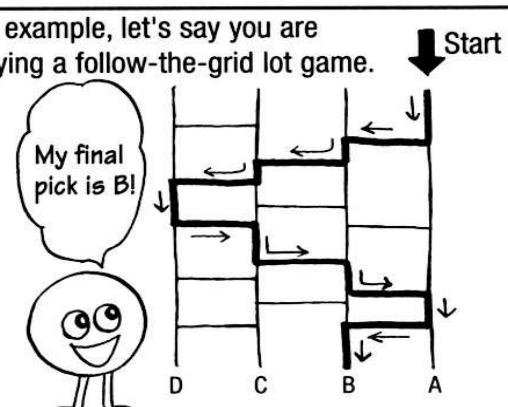
Study panel design.

In the case of Japanese *manga*, which features script read top to bottom, the panels progress from right to left. It is vital that you give careful consideration to panel design, so that the reader will be able to follow the panels in the correct order.

In Japan, vertical script is read from top to bottom and right to left.



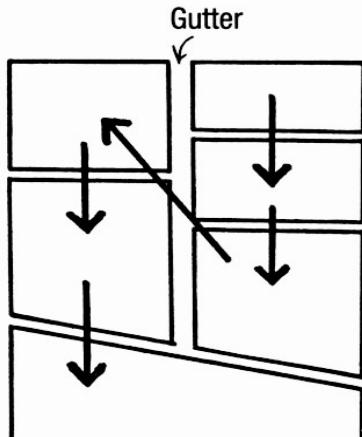
For example, let's say you are playing a follow-the-grid lot game.



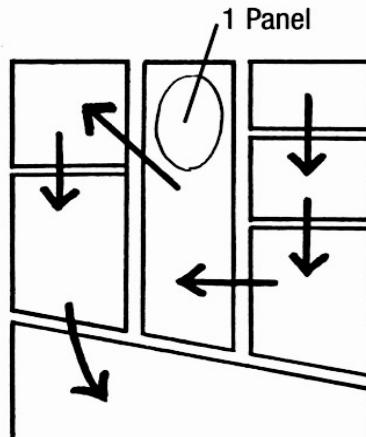
If you came to a point on the grid with lines at the same level, you would probably get confused as to which way to go.



Panels Read Vertically

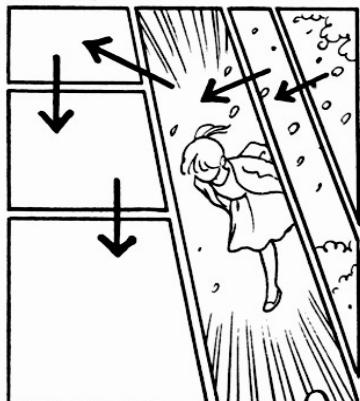


As with 4-panel layouts, shift the gutter between the panels.



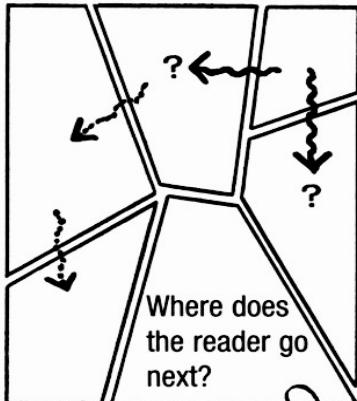
And, add an extra panel in between.

Unusual Layouts



The corner panels should either show basic lines or a background.

Design the layout so it is easy to follow.



This is not a good panel design.

This layout is a mishmash.

Those using horizontal script could either trace or copy this layout and reverse it.

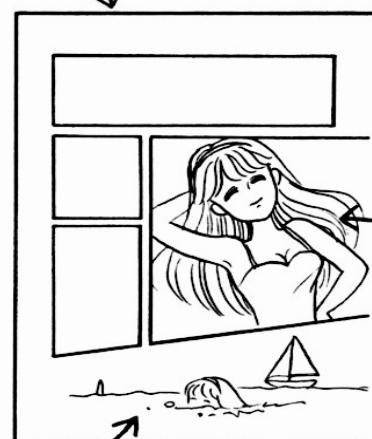


Take spread page layouts into consideration when planning the panel design.

The last panel should be a "grabber," capturing the reader's interest to ensure he or she continues reading.



Make sure the right and left pages are balanced.



Enlarge a single panel on one page to create an eye-catching, key scene.

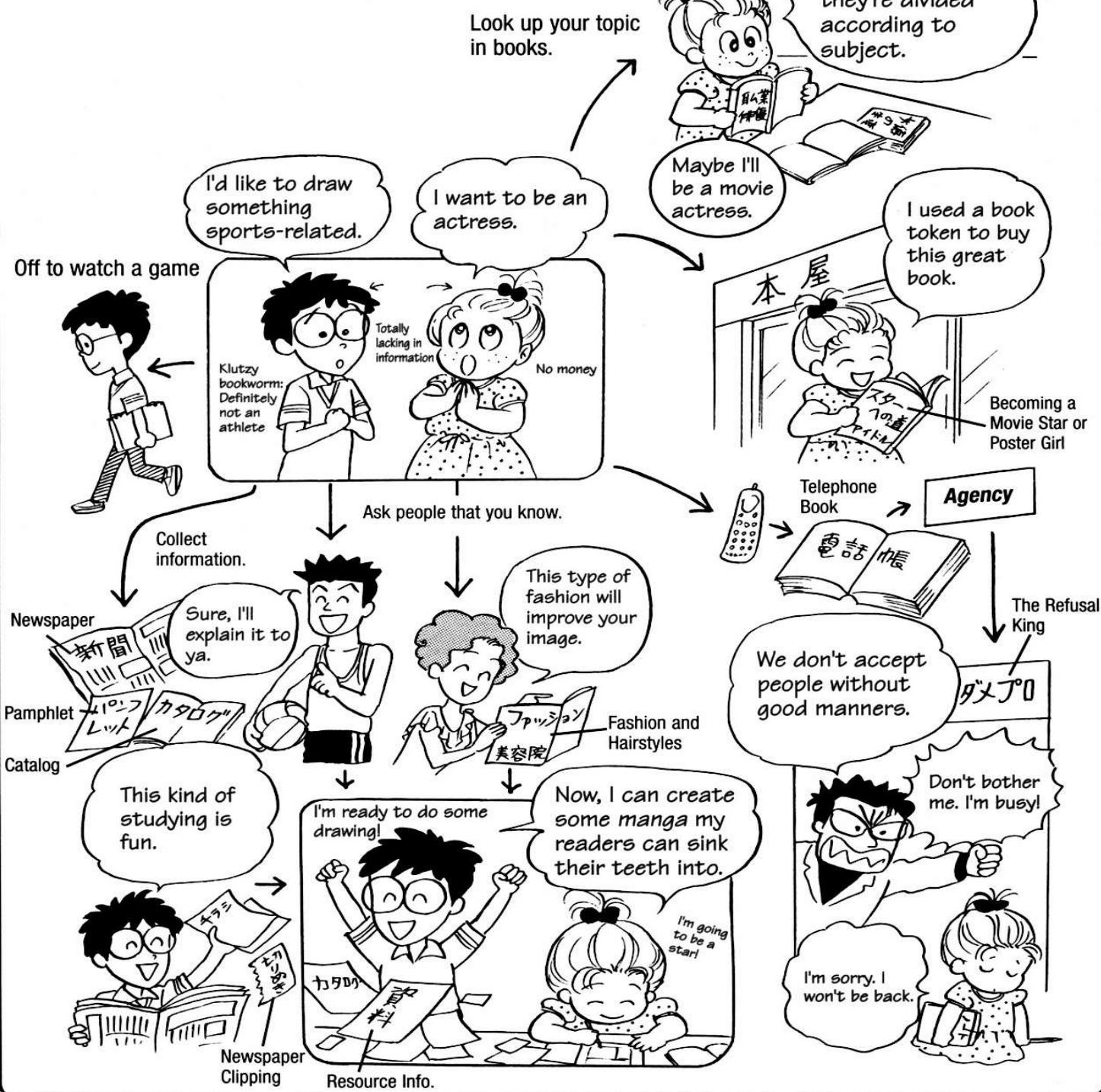
The artwork extends all the way to the bottom or top of the page, without being bound by margin lines.

In Depth Discussion 6

Collecting Reference Materials

In order to draw well-developed *manga*, you will have to go beyond that which is familiar to you. Otherwise, you will soon run out of subject matter. Consequently, if there is a topic unfamiliar to you, but that you would like to try drawing, look it up. So, now the question of how remains.

In order to draw well-developed *manga*, you will have to go beyond that which is familiar to you. Otherwise, you will soon run out of subject matter. Consequently, if there is a topic unfamiliar to you, but that you would like to try drawing, look it up. So, now the question of how remains.



Afterword

Osamu Tezuka is the first pioneer, the father of *manga*. I, however, am devoted to *shoujo manga*. I initially fell in love with the story manga works of Eiko Mizuno and Machiko Satonaka and later found myself working as a comedy *manga* artist (a turn of events that still mystifies me). Sometime later and over the span of 5 years, I compiled the notes for this book, concerning those matters I felt necessary to develop one's artistic ability from the type of *manga* even an elementary school student could produce to a full-fledged professional artist, based upon my experiences, including time spent in *manga* workshops.

However, it is thanks to Mr. Masujima and other members of Graphic-sha's staff that I am finally able to publish this book. I am truly grateful to you.

I sincerely hope that some of the readers find this book informative and become future professional *manga* artists.

August 17, 2001

Angel Matsumoto



EAN

9 784766 114812

UPC

8 24869 00060 1

ISBN 4-7661-1481-7

